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FRANK G. BURTON

THE NEW YORK DRAMATIC MIRROR

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SUMMER SUBSCRIPTIONS.

Members of the profession may subscribe for "The Mirror" from this office for June, July and August upon the following special terms: One month, 45 cents; two months, 65 cents; three months, \$1.00, payable in advance. The address will be changed as often as desired.

A BLOT ON THE THEATRE.

The peremptory measure taken by the police authorities of New York in order to stop an indecent play which the cumbersome machinery of the courts promised to permit for a time, on the theory that legitimate rights might be involved, has not, it appears, found a single critic whose opinion would be entitled to weight in the premises.

On the other hand, the police action has been commended on all sides by persons who believe that the theatre should be maintained as an institution for the healthful and sane amusement of the public, and not as a place in which to pander and demoralize.

The statutory law is explicit as to the exploiting of pieces—mislabelled plays—deliberately designed to cater to degenerate impulses; but the law moves slowly and—mainly in the interests of lawyers—abounds in methods of hindrance and delay. Thus the police authority, in the case of *The Girl with the Whooping Cough*, exercised its legitimate function of direct and immediate interference, for which it is applauded.

A general police censorship of plays is not desired, and the great public never would stand for such a censorship. Nor will the time when a mayor may dictate at large as to what shall be produced in theatres ever come. But certain cases require and beget definite and immediate remedies, and these remedies when applied usually meet public approval, for in spite of the fact that a minor number of persons in every community are inclined to patronize questionable amusements, the greater number condemn such amusements.

Managers who are inclined to cater to the baser instincts of humanity—and happily there are few such managers—should not require police action to convince them of their error or to remind them that decency has claims which a vast majority of the people are ready to enforce. The spirit of the public throughout this country has of late been reflected in the press and by the authorities of various cities that have banned a number of so-called plays which never should have been produced.

This particular lesson should be salutary.

THE SILENT DRAMA.

An interesting series of theories has been developed in *The Mirror* during the past two weeks by "The Spectator," who ably conducts the motion-picture department of this journal.

After noting that the picture play, unlike the regular stage play, has a direct appeal, with no hint of footlights, of an audience, or of accessories which the regular stage must employ—to say nothing of the elimination of speech itself, which is one of the prime factors of a regular play—he declares that certain picture plays have achieved remarkable success before mixed audiences, while the same subjects have failed of a general appeal even in the hands of great genius on the regular stage.

The reason for this is stated by the same writer to be that the regular stage play in ordinary circumstances cannot project a perfect illusion because of its employment of a variety of means in presentation that the motion or picture play must do without, the inference being that the *modus operandi* of the theatre, with its devices which separate its action from its audience and bring into play subordinate or assisting media, like speech itself, tend to confuse or vary its appeal, whereas the appeal of the picture play is more convincing because it is more direct. The theory is also advanced that the actors who people the picture play are more often able to act convincingly—to lose themselves in their roles—because of the absence in them of that consciousness of an audience which in the case of too many actors on the regular stage is fatal to artistic results while it should inspire such results. And the most striking theory advanced by "The Spectator" is that the appearance sometimes in the picture play of an exertion of personal magnetism by the players is a species of hypnotism by visual suggestion. When results such as these are obtained in motion pictures, those who develop such results surely must be placed in the class with artists.

This theory of hypnotism, now first applied to the picture play in its better examples may, perhaps, be applied to all examples of great art in and out of the theatre. The great actor who enforces illusion may exert a hypnotic power; and truth to nature described in a great painting, inanimate though its scenes or figures may be, enforces an illusion that holds the spectator of it with a like magnetism and mysterious power.

"The Spectator" takes these examples of highly artistic results as a text for suggestions addressed to all picture-drama producers, who are asked to bear the artistic niceties in mind in their work. Too many actors in that branch of amusement regard the camera which records their work as they would regard an audience, and "play to it" with inartistic effect. The actor in any medium who ignores all auditory suggestion is the actor who goes far toward creating illusion. And there are too many players who imagine that they are not doing justice to themselves unless they look an audience in the eyes, no matter what their artistic pose or posture should be.

"The Spectator" also notes that theatrical players employed in the making of picture drama often wonder why their stage comedy and dramatic tricks "fall down" in the silent drama. And they wonder, also, why the public will tolerate on the regular stage suggestive and plainly indecent actions and words when like action without the words comes as a shock to the motion-picture audience, which will not tolerate it. It is explained, he says, by the mental attitude of the average spectator in witnessing motion pictures. "He is looking at what his mind accepts as reality, and risque things, for instance, which may be safely done in a musical comedy on the stage would never be tolerated in one's parlor, and hence the public is properly shocked."

Realism being the chief end of motion picture acting and directing, just as probability is the thing most to be desired in forming the original story, "The Spectator" again urges those who have the making of motion pictures to adhere to the principles which produce the illusion of it. And in detail he has pointed out the more common violations of reality and given valuable suggestions to those who are working in this field for the most artistic results.

PERSONAL



ABOTT.—Bessie Abbott, the American girl, whom the Liebiers have persuaded to star in a light grand opera next season, is at present filling grand opera engagements in Italy. Her engagements call for her appearance in Milan and Rome. She is also consulting with Pietro Mascagni, who is writing the opera. All plans for the forthcoming production will be made when George Tyler, of the firm of Liebler and Company, arrives in Rome. The opera is to be written around the story of Lady Godiva in Tennyson's poem, and is to be called *Isobel*. Miss Abbott promises to bring with her from Europe, early this Fall, a chorus of American girls of exceptional beauty and vocal ability to appear in *Isobel*. The necessity of good vocalists is apparent in an opera composed by a man of Mascagni's calibre. The production will be noteworthy in that it will be the first foreign-made opera to have its premiere in the United States, in that the composer himself will supervise all the details of the production, and will conduct the opera personally during its New York engagement, and in that Miss Abbott will make her first appearance as other than a grand opera star.

EDESON.—Robert Edeson made his debut as a playwright-actor in his own play, *Where the Trail Divides*, in Boston last week, Monday. Mr. Edeson has written for himself a dialect role, that of an Indian. Remembering his great success in the part of Soangataha, the educated Indian in *Strongheart*, it is not strange that Mr. Edeson has a partiality for the redskin. Dialect parts find the most favor with Mr. Edeson. At the beginning of the present season he blossomed forth with a beautiful Spanish accent in *The Noble Spaniard*. He had already scored success as Indians and half-breed Canadians, and his Spanish-flavored English made an equally successful accomplishment. In *Where the Trail Divides* he returns to his Indian type and, according to Boston reports, has another *Strongheart*. New York did not treat *The Noble Spaniard* with much consideration, and did not see his second play this season, *A Man's Man*. Whether New York is to have the opportunity of seeing Mr. Edeson's own effort is as yet undecided. It is always interesting to see what opinion an author has of himself—an opinion which may be discovered in a role written by an actor for himself.

ADAMS.—The welcome extended to Maude Adams in Salt Lake City eclipsed anything ever witnessed in that city for enthusiasm. Miss Adams was born in Salt Lake City, the daughter of Mr. and Mrs. Kiskadden (Annie Adams), members of a local stock company, and, though proud of Utah as her native State, her extraordinary success has kept her East most of the time since she left her natal city. The announcement that Maude Adams was to appear in *What Every Woman Knows* in Salt Lake City was heard with delight. The City Council in welcoming her as a guest of the city, presented her with a copy of resolutions extolling her as "the highest type of modest womanhood, idol of the American stage and the State's most illustrious daughter."

CAWTHORN.—Joseph Cawthorn, the well-known comedian, has been engaged by Frederic Thompson for *The Comic Supplement*, the summer musical show on the New Amsterdam roof. Mr. Cawthorn has been with Little Nemo as principal comedian for two seasons, following his noteworthy successes in *Excelsior*, *Miss Philadelphia*, *The Singing Girl*, *The Fortune Teller* and *The Hoyden*. With the names of Joseph Cawthorn and Maude Raymond prominent in the cast of *The Comic Supplement*, the New Amsterdam roof theatre will doubtless be a popular place this summer.

The Usher



"A letter I wrote to *The Usher* some time ago has been taken as a disparaging reflection upon the intellectual attainments of the players customarily appearing in repertoire companies," writes Joseph H. Benner.

"Some one from Mason City, Ia.," continues Mr. Benner, "believes my intention to have been to say that all players in repertoire companies, or at least the general run of them, have but absurdly small information of the people high on the stage, and it is evident he furthermore thinks it my wish to question that such players possess a modicum of general knowledge."

"On the contrary, my letter was written in a spirit of amazement at a condition characterizing a single company which perhaps cannot be paralleled in another person's experience with a single organization. And here I must say that everything I stated was the veritable truth, although the gentleman from Mason City can see the situation as one in which I figured rather undignifiedly as a person who was being used by his associates for their diversion by playing upon his amiable hallucinations."

"The fact that in my letter the company was so thoroughly and favorably composed with others of a like character, in the salaries of the members, their professional ability and the pecuniary status of the management, goes to show that I wrote with a full realization that I had fallen upon the unusual, and so it is not fair to lay the charge upon me of endeavoring to bring upon a large body of stage persons the aspersion of being less than average in general accomplishment and far below the usual degree in particular and special knowledge."

"My acquaintance with repertoire players is not so limited as the Mason City gentleman seems to suppose, and it is with no effort at straining to be courteous that I say in my experience the player of that class stands equally well with the player of any other in mental equipment and general culture. Of course, this statement must positively not be taken to include the accredited leaders of our profession."

"But now that we are upon this subject of intellectual capability and of acquired learning," continues Mr. Benner, "why may we not say that, however equal one class of us of the rank and file may be to any other class, in gifts and training, we are not distinguished for having achieved an admirable amount of pure knowledge? The fact is lamentable and distressing, but we may not lay claim to being more than superficially informed upon any subject out of our sphere, nor could we uphold the contention that in our own field of endeavor and interest we have a depth of qualified learning. Our instruction at best is inconsiderable."

"How many of the players accounted to be honorably situated season after season could be lined up to be depended upon to possess the simple academical knowledge of the subjects intimate to their work to the same degree that any other professional man of average standing must perforce possess of the subjects that have a direct bearing upon his vocation?"

"Of every division of labor there may be said to exist a systematic record of its activities; especially is this true of those in which intellect is the central animation toward accomplished practice. Such a record is called history."

"My contention is that no person of our profession is commendably educated unless able to work out a fairly, orderly, authentic, scholastic history of the stage as an institution from its earliest days down to its growth and present condition in his language; of the players performing in that language and as represented in the various succeeding periods of time by the persons of the dominant figures; of the plays

of the language that have the inherent qualities to make them standard by the comprehensive appeal they exert to low and high. No compromise should be admitted upon this statement; rather should there be added the additional requirement of being able to meet this test in respect to the plays and players in three or four other countries where the dramaturgic art has been most brilliantly practiced, and the art of histrionism has rendered its most noble exemplars."

"Still more I emphatically assert that no warrant can be had to lay the claim of good education if one is not able to show acquaintance with the abstract writings upon the art of acting, the philosophical expositions of the great amazing principles underlying real histrionic expression. All these things are the primal things any and every player should know. They are the blood-making and life-building facts and principles of a player's artistic ego."

"The study of players is an inspiration that nothing else can afford; to learn about plays is a mental exercise of more benefit to a player than to learn how to read in French that 'the man with the big key opened the iron door and went out upon the long road'; and the mastery of the philosophies of expression is of more profit to the practitioner of the art in the development of the instrument employed in his portrayals than it is to know a great deal of any other matter under the sun. In garnering this treasure we will quite naturally harvest very much other matter which may have at some other time appeared wholly extraneous, but all at once has come to be seen to be not at all unrelated to the prime subject. The ultimate emptying place of all the rivers of the land is certainly the deep blue sea. Seek ye first the fundamentals and all these other things shall be added unto you."

That is an aesthetic idea of Vaughan Grey, a reciter, who after a vogue in Paris established in London the Boudoir Theatre as the scene of his own recitations.

Mr. Grey for the most part recites poetry; and he holds that poetry, to be appreciated when declaimed, should have an atmosphere.

"Seen from the outside," says a correspondent, "the Boudoir is a rather sad building. Its interior, however, has been wonderfully decorated. One is immediately impressed with the Oriental opulence displayed there. Over a Greek altar, with its sacrificial emblems and floral votive offerings, is a tripod supporting a Byzantine brasier inlaid with ivory and mother-of-pearl. The gold embroidery on the velour portières at the exits reflects the flaring flame which burns in the brasier. Tall palms alternate with bits of quaintly carved furniture, and a gilded Buddha squat in an illuminated niche."

"The proscenium arch of the tiny stage is architecturally Greek and flanked by a beautiful colonnade. Backed by deep red curtains is the orchestra in uniforms of red. The seating is planned in crescent form and an uninterrupted view of the stage can be had from any part of the house. At the far end of the building is the Omar Khayyam (or royal) box, with Arabesque furnishings, which were brought especially to England for this purpose. Among the fittings of this box is a large, luxurious ottoman. Other private boxes of different sizes and capable of holding from four to twenty persons are situated in the balcony. They are named after the Muses: Calliope, Terpsichore, Melpomene and Euterpe."

"On the left hand side of the theatre is a memorial tablet to Swinburne, garlanded with laurel. Opposite is that to Poe, which has been unveiled recently."

During a performance the lighting of the house is subdued and is produced by a combination of amber and ruby bulbs. An hour before the performance incense is burnt in order that one's sense of smell may be fitted for the entertainment, which is accompanied by special music.

TO CORRESPONDENTS.

The Mirror will go to press earlier than usual on the number to be dated June 4, as Monday, May 30 (Memorial Day), will be a legal holiday. Correspondents, therefore, are required to forward their letters at least 24 hours in advance of the customary time.

TO ADVERTISERS.

As Monday, May 30 (Memorial Day), will be a legal holiday, THE MIRROR will go to press on the number to bear date of June 4 in advance. Advertisers will please note that the forms containing the last page will close on Friday afternoon, May 27, and that no advertisement can be received for that number later than noon of Saturday, May 28.

WILLIAM COLLIER.



For An Unlucky Star, William Collier, the actor and author, is having a long season. At present he is touring the West with no prospect of the end of his season. During the past year Mr. Collier has extended his endeavors into the field of journalism, writing, editing and publishing *Collier's Irrational Weekly*, the two editions of which had Broadway laughing for days.

PACE, UNDERSTANDING AND ILLUSION.

H. T. Parker, in the *Boston Transcript*, has been meditating for the benefit of his readers on the virtue of quick speech in the theatre and the more recent work of its exemplars:

"The company of the New Theatre at the Shubert, and Mrs. Fiske and her players at the Hollis Street, both practiced a signal histrionic virtue much out of the fashion in recent years on our stage. Whatever the play that engages the players of the New Theatre, be it new or old comedy, contemporary realistic drama or Shakespearean romance, the pace is swift. Only in *Sister Beatrice*, and only there in Miss Matthison's recurring moments of overexplicit speech, has the pace flagged. The dialogue of the comedies has come and gone with the swift give-and-take of the speech of quick-spirited men and women in the ordinary exchanges of life. Shakespeare's verse and Shakespeare's prose have flowed from the lips of the players. Their quick speech has heightened the excitement and the plausibility of *The Nigger*. Yet hardly a spoken word has failed to reach the ears of the audience intelligibly and significantly. Not for nothing has the New Theatre acted for months in a theatre that made clear enunciation imperative. With like intelligence and result, the players have made few pauses 'for effect,' and very seldom has any one of them seemed to halt even for an instant to make sure that the audience understood. They have assumed that their audiences were quick-minded; they have imparted their meaning by their coloring of their tones. To do both they have had no need to slacken speed, and so they have held the spectators steadily within the mood, the atmosphere, the excitements and the pleasures of their pieces. They have brought and sustained illusion."

"Mrs. Fiske and her company have been like-minded and oftenest to like happy results. The *Pillars of Society* seems a longish play on Ibsen's printed page; but it does not seem long in actual performance. Conversation after conversation fills it—some light in which many share; some grave in which there are only two or three speakers. The babble of the Society for the Moral Elevation of the Lapps with which the play begins is typical of the first, and no sewing circle across the way ever interchanged its scandal more quickly than do Mrs. Fiske's players. The episodes between Bernick and Lena Hessel are typical of the second: yet in them neither Mr. Blynn nor Mrs. Fiske finds a laborious and portentous slowness necessary to the emotional significance of their words. Again their audiences—the audiences that playwrights, players and managers so underestimate on the score of quick intelligence—hears, understands and feels the more readily because there are no languors and halts of speech to irritate it. Again illusion comes, and the more because at both the Hollis and the Shubert there are no long waits in which it can stale and wither."

WILLARD AT MONTE CARLO.

E. S. Willard, writing from Monte Carlo, denies that he is to tour this country next season. It is to be regretted that this admirable actor is not now before the public; but no one will grudge him his present leisure.

The Matinee Girl

THE big Fair is over and everybody is content, or ought to be. Everybody helped in his own way, according to his talents or his purse, or both. Every actorial, or managerial, conscience is clear, it would seem, of any imputation of carelessness or neglect.

The big Fair will be a memory milestone for all who worked or bought beneath its flower-screamed lights, or stood about or within its white-grilled square booths.

There was the thrill of fine melodrama in the visit paid by the President of the United States on the day of the Fair's opening. Other men as fat and good-humored visited it, though perhaps none had such magnificent gift of laughter as President Taft. If he had gone on the stage, instead of into a lawyer's office, his laugh would have been his fortune. Its root is very low, somewhere about the soles, and it rumbles richly up through the intermediate parts, emerging in joyous, baritone thunder. 'Twas Mrs. Sol Smith, with a part upward glance and a jest, that brought forth that thunder, big and noisy, yet pleasing—the sort of laugh that bears the same message to the world that Pippa, passing, carried: "All's well with the world!"

The opening of the last preceding Actors' Fund Fair was dignified by the presence of a personality quite as exceptional, a man with tufty, spirited white hair, who wore white flannels, and to show his delight in the Fair kissed the wife of one of its managers. Mark Twain passed last month out of the zone of fairs, but those who bought a book from him at the Players' booth look with eyes of proud reminiscence at the volume. Whatever the book's cost they say it was worth vastly more, for with every book went a Mark Twain quip. Those, too, who tipped beside the doorkeeper, uttering kindly but Richard Golden as the head waiter at the unctuous warning: "Tickets or badges." I am still wondering what the kindly comedian would have done had some one without ticket or badge had tried to enter; or "Daddy" Bauer, in the Actors' Home booth, selling the fifty pincushions he had made for the Fair; or Mrs. Ida C. Nahm, who displays such executive ability that women will surely nominate her for President at their first voting convention; or Mrs. Edwin Arden, who makes the term "clubwoman" an honor and a glory. There were hundreds of busy human bees whose wings looked lovelier to me than peacock wings. But I promised my actress friend not to scold, and I shall not.

"Everybody Help" was the Fair's motto, and everybody was true to the motto. Didn't that most modest man, Bruce Edwards, cast off the encumbering mantle of his dignity and "bark" himself hoarse for the greatest show in "The Old Town" booth? And didn't Fred Zimmerman, best dressed among managers, play the country bumpkin proprietor of an awful country store?

It was in spirit, as in all else, the greatest Fair.

"They say" Laura Burt will be one of the Madame X's that will go forth to preach Bisson's sermon next season. Miss Burt will be remembered as playing strongly a "mother scene" in the Irving production of *Dante*.

De Wolf Hopper has lost his midregister tremolo. Thrice welcome loss!

Few know that Leavitt James, the young man in the Elsie Janis company, is the son of an eminent interpreter of Shakespeare, the late Louis James. A curious coincidence that has developed since the elder Mr. James' death is that a forgotten phonograph record has been found which contains the last words he uttered on the stage, the night

"But you've lifted yourselves out of it," I protested.

"So we have, but these people stamp the fact with the public's official seal. Don't scold."

But I would rather have been Augusta Glose, singing a child's song to the President and hearing his rich laugh and his "A fine little girl that," or Mary Ryan resting proudly against her two-thousand-dollar stock of collected wares and giving the Executive a free drink of carbonated water, than a peacock-plumed person with the sign "Society" shining into my eyes. I would rather have been Mrs. Leona Ross, sitting like the woman who lived in the shoe among her expensive dolls, happy though tired beyond standing; or John Bunny, stationed

before his fatal seizure. They are Cromwell's farewell.

BERNARD DALY.



Bernard Daly, who appears at the Grand Opera House, Brooklyn, this week, will close a very successful season in *Sweet Innisfallen*. He opened his season on Sept. 20, and has played the principal cities to the Pacific Coast and back, in many places crowding the theatres so that the orchestras had to be accommodated on the stage.

Mr. Daly, who by many is compared to the late Billy Scanlan, has a sweet tenor voice and an admirable stage presence. He succeeded Joseph Murphy in *The Kerry Gow*, and has played successfully in *Myles Arrow* and *Bory of the Hills*. Next season he will have a new play—which has not yet been named—in the writing of which he will collaborate with a well known author.

Much of *Sweet Innisfallen* is his work, and he writes and composes all his own songs.

Mr. Daly will open his next season in Philadelphia on Labor Day. He will continue under the management of A. E. Caldwell.

FRANK C. BURTON.

The portrait of Frank C. Burton, on the first page of *THE MIRRO* this week, represents an actor of long and varied experience who hardly knows what it is to be without an engagement. Mr. Burton is a native of Brooklyn, N. Y., and has spent his entire adult life upon the stage. His first stage experience was with Lawrence Marston in *Life's Honor*. Later he successfully appeared with Madame Modjeska as Gustave in *Camille*, and he supported Fanny Davenport in many of her noted successes. He has a long list of engagements in repertoire and stock companies, playing parts such as Bill Sykes in *Oliver Twist*, Jacques Prochart in *The Two Orphans*, Hanby in *The Social Highwaymen*, the Count de Caroja in *The Banker's Daughter*, and Matthew in *The Bells*. Mr. Burton has spent the last two seasons with Wagenhals and Kemper, playing the part of Captain Williams, well known to New York theatregoers, in *Paid in Full*. He has been re-engaged for the seasons 1910-11 for the company which will tour the United States and Canada, playing only the principal cities.

A RECORD.

George Trader will travel 6,000 miles to play one performance. Maude Adams has engaged Mr. Trader to appear with her in the open-air performance of *As You Like It* at the University of California June 6. Mr. Trader will return immediately after the play. He recently appeared here as Abdullah, the Egyptian guide, in *The Fires of Fate*, and with Hattie Williams as Hammerstein in *The Girl He Couldn't Leave Behind Him*.

THE SPENDTHRIFT SCORES.

The success of Porter Emerson Browne's *The Spendthrift* at the Hudson Theatre is so great that Frederic Thompson is organizing a second company in the same play. The number two company will open at Asbury Park the middle of July for one performance, after which it will go directly to San Francisco and will play the Western and Southern territory.

MARTIN HARVEY AS MANELICH.

Martin Harvey has advised Marburg and Gillpatrick that their English version of *Maria of the Lowlands*, by Guimerà, will follow *Richard III.*, which he has just produced in Dublin. The play will probably be called *Manelich*, and will in future be used as a vehicle for a male star.

THE MATINEE GIRL.

TWENTY-FIVE POPULAR PLAYS POLICE STOP A PLAY

Continued Interest in the "Mirror's" Attempt to Answer the Question Through Its Readers—Comments of Some Prominent Papers on the Problem.

The readers of THE DRAMATIC MIRROR continue to manifest unbroken interest in the problem of the twenty-five most frequently acted plays which are to be selected by the committee of judges after all returns are in on June 15. Many letters submitting lists were received during the past week, but lack of space precludes their publication in this issue. The interest taken in the contest extends to all parts of the country, and communications have been received from remote points in the West as well as in Canada. THE MIRROR has readers wherever the English language is spoken, and all are apparently watching the outcome with the keenest interest. The result will be announced through the finding of the following committee:

Mr. CHANNING POLLACK.
Miss MARGARET ANGLIN.
Mr. HOWARD HERRICK.
Mr. FREDERICK F. SCHRADER.
Mr. HOWARD HOPKINS.

1. No lists will be considered which are received later than June 15, inclusive.

2. The basis of selection shall be the naming of twenty-five plays that have been performed more frequently than any others.

3. The plays excluded from the contest are those of Shakespeare, because of the acknowledged frequency of their performance for 300 years; popular price melodramas confined to the minor theatres; musical comedies and operas. Dramas or comedies in which songs are mere incidents are eligible.

4. All lists entered in the contest should be addressed to "The Competition Editor of THE DRAMATIC MIRROR."

5. At the expiration of the time limit the person naming the twenty-five plays corresponding most nearly to a list made up by the committee of judges to represent an average of all lists submitted will be named as the winner.

PRESS COMMENTS.

What the Papers Have to Say About Various Popular Plays.

Commenting by titles on some of the most frequently acted plays named in THE MIRROR's list, THE CHICAGO *Inter-Ocean* is moved to remark:

It is when reading over lists like these that we get a fair idea of the troubles that the "new theatre movements," the "Shakespeare revivalists" and the "drama-with-a-purpose" enthusiasts are fated to encounter.

Their theories are no doubt exceedingly good. They certainly look well in print. But the vast mass of show-goers remain practically unswayed. They know what they want and they are getting it. And they don't want anything else.

While "Broadway successes" come and have their little hour and go and the "intellectual drama" leads the precarious existence that more intellect frequently leads in this world the immortal "ten most acted plays," not to mention diverse other favorites like *The Ticket of Leave Man* and *Hankshaw the Detective*, pursue their triumphant way.

They may not know the boards of the leading metropolitan theatres except at rare intervals. But in more modest surroundings in city, town and country they are supplying the general public with the special brand of action and emotion that it undoubtedly prefers.

The editor of THE MIRROR, contemplating the composite list, falls into a deprecative vein. He says that there is hardly one among them except *Hamlet* that complements the taste of the general public. He adds that "the drama that satisfies the multitude is simple drama, and it deals with elementary facts."

This may be true. But what is to be done?

Uncle Tom and *Hazel K.* and *Jerry the Tramp* and the rest have such an awful hold on the country that it seems almost a waste of time to try to break it.

THE DENVER REPUBLICAN expresses the opinion that "the compiler of the hundred best plays in THE DRAMATIC MIRROR should have waited for the last act of *Back from Africa*." In a more serious vein the same paper editorializes as follows:

Inasmuch as such a method of classification lets in such plays as *The Christian*, *In Old Kentucky*, etc., it is readily seen that the standard of mere popularity is not enough to make a list of the "hundred best musical compositions," one might as well include "Down Went McGinty," "Bedelia," "Sweet Marie," and other gems that long ago failed to sparkle, but which gleamed with exceeding brightness in their day. Something more than popularity must serve as a guide when one is to choose the best of anything in literature, music or art. The public generally chooses wisely, but not always. Like the individual, it is not infallible, and sometimes it takes years for it to recognize and admit its errors. The playwrights and other scribblers who deliberately "play down" to the intellects that demand the trifles and obvious sometimes score successes that seem to be lasting. But eventually their "class" makes its assertion. They seek their own level, and are lost in obscurity. To put the work of such men in a list of the "hun-

dred best" of anything is a grievous error. If such lists must be made, in the interests of men who are pressed for time and feel that they cannot do their own browsing and choosing, let the acid test of criticism be applied to every work included therein. A few years of mere popularity is not test enough.

The FRESNO (Cal.) *Herald* makes the following comments:

The list of one hundred popular plays prepared for THE DRAMATIC MIRROR by Howard Herrick, and selected not so much for dramatic or literary qualities as for their hold on audiences, is instructive as showing what kind of drama the great play-going public in its heart likes best.

It is, however, in the lists of the "ten plays most acted" compiled for THE MIRROR by veteran actors that the greatest clue to the popular taste is found. Of the five lists drawn up all contained Uncle Tom's Cabin, Ten Night in a Barroom, East Lynne, The Two Orphans, Camille, and Rip Van Winkle, and all but one Hamlet, opinions differing on the inclusion of Monte Cristo, Lady Audley's Secret, The Octopus, The Colleen Bawn, and Hazel Kirke.

What Hamlet should be doing in this gallery is a subject for interested speculation. But that it is there and that competent actors still play it to packed houses makes difficult any generalizations on a public taste which, while it holds fast to the Shakespearean masterpiece, shows a marked preference for the simpler emotionalism and more melodramatic expedients of the playwright as evidenced by Uncle Tom, East Lynne, and their kind. It is significant that not one of the "advanced" dramatists has won a place among the public's favorite "thrillers."

Gossip of the Town.

At the conclusion of its four weeks' run at the Lyric Theatre the all-star revival of Jim the Penman will make a tour to the Pacific Coast.

Lee Parvin has closed as business-manager of Lee in Wyoming. He has directed the tour of this company for the past three seasons.

After a season of thirty-eight weeks The Flower of the Ranch, the Joseph E. Howard musical comedy, under the management of Le Comte, Fleisher and Wale, closed its season at the Calumet Theatre, South Chicago, Ill., May 15. This attraction opened last August with thirty-five people and a special car of scenery, covering the entire East, South and Central West to a most prosperous business. The attraction will open early in August and will be booked entirely in the Central and Western States.

A new large sized painting of Madame Nasimova was displayed May 12 for the first time in the lobby of the new Nasimova's Thirty-ninth Street Theatre. This portrait is the work of Paul Swan, of Albany. Madame Nasimova has ordered Mr. Swan to make four more paintings of her in the Ibsen characters of Dora in A Doll's House, Hedda in Hedda Gabler, Hilda in The Master Builder, and Rita in Little Eyolf.

Charles Dillingham has arranged with B. C. Whitney for the services of Gus Sohike, the originator and producer of the musical comedy features that have made the various Whitney productions popular. Mr. Sohike will at once begin the arrangement of musical features for the Dillingham production of The Echo.

Joseph O'Meara, who for over ten years was prominently associated with leading attractions and who three years ago, after his season as leading man with Nance O'Neill, retired from the stage to accept the directorship of the Cincinnati College of Music School of Elocution and Acting, was the reader in The Trojans in Carthage given at the Cincinnati May Festival. Mr. O'Meara was selected from a list of the most prominent readers in the country. His work at the College of Music has been very successful. In addition to a large number of stage aspirants he numbers among his students many clergymen and lawyers.

The new play by J. Hartley Manners for Blanche Walsh is entitled Barbara and is entirely original in theme.

Mathias Armbruster will spend the summer in Europe. His wife and daughter Florence will accompany him. He will go to Oberammergau and witness the Passion Play, and will visit Dresden, Karlsruhe, Berlin and other points of interest.

Tunis F. Dean, who during the season went to the Pacific Coast as manager of Blanche Bates for David Belasco, is with the Toronto Football Club for the Summer as secretary. Mr. Dean's home address is 818 Hamilton Terrace, Baltimore, Md.

THE GIRL WITH THE WHOOPING COUGH UNDER THE BAN IN NEW YORK.

License of Theatre Revoked, but Later Renewed—Evidently This Will Be the Police Remedy Against Objectionable Plays Under the Present Municipal Regime—Complaints Against Alma, Wo Wohnt Du?—Mayor Gaynor's Expressions.

It was announced at the box-office of the New York Theatre last week Monday night that Valeka Suratt was ill, and that consequently there would be no performance of The Girl with the Whooping Cough. Tuesday morning a poster at the theatre entrance announced that Miss Suratt was still ill, and that persons who had tickets for future performances could have their money refunded. No inking as to the real nature of affairs came out until the following letter from Mayor Gaynor to Police Commissioner Baker was made public at the City Hall Tuesday afternoon:

City of New York, Office of the Mayor, May 10, 1910.

Sir: Your report has been communicated to me and your action in refusing to renew the license to the New York Theatre, which has just expired, and thereby closing the place last night and preventing a continuance of the so-called play, which was running there, is approved. Please do not renew the license until you consult with me and we get some guarantee of future decency. The people of this city have had enough of false and nasty theatres, as well as of the few false and nasty newspapers, and we want to drop them.

Very truly yours,

W. J. Gaynor, Mayor.

It was said that the Mayor's attention was called to the play shortly after it opened two weeks ago. The Mayor, it is said, received many letters of complaint about the piece, and several persons, including representatives of two newspapers, called upon him and asked him to take action. The Mayor, it is said, sent stenographers to the theatre and had the objectionable lines taken down. He also secured the manuscript of the play and went over it carefully. Then he wrote a letter to Commissioner Baker, advising him not to renew the license of the theatre.

Commissioner Baker said that the letters of complaint and the protesting individuals came to him. He said he detailed four men to the theatre last Thursday night to take notes, and when he looked over the evidence Friday morning he sent a letter to Abraham L. Erlanger, of Klaw and Erlanger, managers of the theatre, stating that unless the play was withdrawn he would refuse to renew the theatre's license. He gave Mr. Erlanger, he said, until Saturday night to have his demands complied with, and stated that under no condition would he allow a performance to be given after that date on pain of refusing to renew the license.

Mr. Erlanger, the Commissioner said, replied that he would withdraw the play at once. Al. H. Woods, producer of the play, however, determined to contest the matter. After visits to Police Commissioner Baker and Mayor Gaynor he went before Justice Whitney with his lawyer and obtained an order directing Police Commissioner Baker, Inspector Walsh, and Captain Fineline, of the Twenty-sixth Precinct, to show legal cause why they should not be restrained from taking any step to stop the production of the play The Girl with the Whooping Cough, and from trespassing upon the property of the New York Theatre. The order was returnable before Justice McCall in Special Term of the Supreme Court Tuesday afternoon.

Justice McCall made the injunction restraining the police from interfering with the play permanent so long as litigation concerning it continued. He pointed out, however, that he had no authority to compel the Police Commissioner to grant the theatre license to the New York Theatre, and later dissolved the injunction, ruling that the police should be allowed necessary discretion in their attempt to put a stop to what was considered an infraction of the law.

Henry J. Goldsmith, representing Klaw and Erlanger and others interested in the New York Theatre, called on the Mayor on Wednesday and urged him to remove the ban. He told the Mayor that the objectionable play, which had been booked for the theatre during Mr. Erlanger's absence in Europe, had been withdrawn, and assured him that a clean, wholesome production would be staged, if the license was renewed. The Mayor promised to take the matter up

with Commissioner Baker, who on Thursday renewed the license of the New York Theatre, where Three Twins has been booked for a supplemental season.

Complaint was made on Wednesday to Mayor Gaynor by Assistant District Attorney Moss, president of the Society for the Prevention of Crime, that Alma, Wo Wohnt Du? the German play then current at the Grand Opera House, was improper and ought to be suppressed. Mr. Moss sent a committee of his organization to the Mayor to insist that further productions of the piece should be forbidden. It was stated for Mr. Moss by the committee that the reason why the complaint was made was that Mr. Moss understood that arrangements had been made for the production of an English adaptation of the play at another theatre. On Thursday the Mayor sent this letter to Police Commissioner Baker:

I am receiving many complaints concerning the play now on the stage of the Grand Opera House, the last one being by the Society for the Prevention of Crime, which makes specific complaint against it as indecent and immoral. I doubt if there would be so many complaints made against it unless it were unfit to be on the stage, but I do not wish to prejudice the matter. Be so good as to send stenographers and take down all passages which seem vulgar or indecent and report the same here. I trust to your good judgment. We do not need to bother the courts. We have ample power to enforce decency by revoking the license and closing the theatre, and let us exercise it prudently, but firmly.

When the committee from the Society for the Prevention of Crime called on the Mayor on Wednesday with their complaint about the play, the Mayor suggested that one of their number go to the theatre and take down all the offensive passages.

Frederick J. Groehl, a director of the society, was commissioned to undertake the task, as he is a German. He went to the Grand Opera House on Wednesday night and sat through the performance, taking notes all the while. Thursday he called at the Mayor's office and left there fifteen pages of typewritten matter containing the scenario and many lines of the play, which ended its engagement at the Grand Opera House on Saturday, but is booked for the Broadway Theatre, Brooklyn, this week.

CURRENT AMUSEMENTS.

Week ending May 21.

ACADEMY OF MUSIC—Rose Stahl in The Chorus Lady—305 times, plus 1 to 8 times.

ALHAMBRA—Vanderbil.

ASTOR—Seven Days—28th week—216 to 229 times.

BIJOU—Cyril Scott in The Lottery Man—34th week—197 to 184 times.

BROADWAY—The Jolly Bachelors—20th week—185 to 187 times.

BRONX—Vanderbil.

CASINO—The Chocolate Soldier—114 times, plus 294 week—170 to 177 times.

CIRCLE—Vanderbil and Moving Pictures.

CITY—The Servant in the House—191 times, plus 8 times.

COLONIAL—Vanderbil.

COLUMBIA—Merry Whirl Burlesques.

CRITERION—Francis Wilson in The Bachelor's Baby—21st week—147 to 153 times.

DALY'S—De Wolf Hopper in A Matador Idol—4th week—31 to 38 times.

EMPIRE—Castie—4th week—25 to 32 times.

FOURTH STREET—Vanderbil and Moving Pictures.

GAETY—The Fortune Hunter—37th week—204 to 207 times.

GARRICK—Harry Miller in Her Husband's Affairs—2d week—9 to 16 times.

GLOBE—Montgomery and Stone in The Old Town—19th week—145 to 151 times.

GRAND OPERA HOUSE—Frances Starr in The Easiest Way—306 times, plus 8 times.

HACKETT—The City—161 times, plus 24 week—9 to 16 times.

HERALD SQUARE—Marie Dressler in Tillie's Nightmare—3d week—13 to 20 times.

HIPPODROME—A Trip to Japan, Inside the Earth, The Ballet of Jewels—37th week.

HUDSON—The Spendthrift—6th week—42 to 49 times.

HURTING AND SEAMON'S—Jersey Lillies.

IRVING PLACE—Barbarian Volk Players in Repertoire—3d week.

KELTH AND PROCTOR'S FIFTH AVENUE—Vanderbil.

LYCEUM—Charles Cherry in The Spitfire—4th week—24 to 31 times.

LYRIC—Jim the Penman—2d week—8 to 18 times.

MAJESTIC—Vanderbil and Moving Pictures.

MAXINE ELLIOTT'S—Lulu's Husband—8th week—37 to 44 times.

METROPOLIS—College Girls, Burlesques.

MINER'S BOVARY—Jardin de Paris Girls.

MINER'S EIGHTH AVENUE—Merry Maidens.

MURRAY HILL—Rialto Rounders Burlesques.

NAZIMOV'S—Madame Nazimova in Little Evy—5th week—35 to 40 times.

NEW AMSTERDAM—Madame X—16th week—10 to 127 times.

NEW YORK—Three Twins—305 times, plus 1 to 8 times.

OLYMPIC—Bohemian Show.

PLAZA MUSIC HALL—Vanderbil.

SAVOY—Vanderbil and Moving Pictures.

STUYVESANT—Closed May 14.

VICTORIA—Vanderbil.

WALLACK'S—H. B. Warner in Alias Jimmy Valentine—19th week—133 to 140 times.

WEIER'S—Climax—285 times, plus 3d week—17 to 24 times.

WEST END—Vanderbil and Moving Pictures.

YORKVILLE—Vanderbil and Moving Pictures.

* No performances of The Girl with the Whooping Cough last week. Theatre closed by order of the police.

The Actors' Fund Fair



VIEW OF MAIN HALL OF ACTORS FUND FAIR, SHOWING CASCADE AND COURT OF HONOR.

THE Actors' Fund Fair has come to a close, and a distinguished success is to be credited to the energetic managers, headed by Charles Burnham and Daniel Frohman, in behalf of the most worthy charity to which the actor-folk are biennially called upon to contribute. It was their work—notably of the former as the immediate director—to devise the general plans upon which the Fair was to be conducted. It remains an eternal credit to the sisterhood and brotherhood of the stage in general that the event has proved one of the most gratifying ever undertaken.

In the interest of this great charity lines of demarcation were obliterated. There were no "stars," and none held "the centre of the stage" or posed in the glare of the spotlight. In a spirit of true democracy, stars and near-stars, and the great flock of the professional followers worked hand in hand and shoulder to shoulder for success. The financial statement will show a gratifying accession to the Fund out of which to relieve the distress of those who stand in need of aid.

It was a wise move to have the Fair in the large armory of the 71st Regiment, with its vast space, two floors and numerous available corridors. It afforded room for display impossible heretofore, even with the great auditorium of the Metropolitan Opera House available. It also enlarged the capacity for the accommodation of visitors. Even then it was found in the busy hours of the afternoon and night that the crowds exceeded the capacity of the big structure, and more or less congestion was inevitable.

The Fair this year surpassed in beauty

and brilliancy as well as in entertaining qualities several fairs of recent years. The main floor became a perfect scene from fairyland in the richness of its decorations and vari-colored illumination. Good taste was shown in the architectural designs, the light structural beauty of the pergola-like booths of latticed tops and sides, embellished with green branches from the woods. Handsome beyond description was the Court of Honor and the cascade of falling water with its ornamental dolphin—a picturesque effect enhanced by concealed electric lights, which strongly appealed to the imagination. From the ceiling hung half a hundred enormous flower baskets with brilliant lights concealed among the rich flora.

Down-stairs an almost equal floor space in the aggregate was available for entertainment purposes. There was a special hall for a small stage to be arranged, and here throughout the week, afternoon and evening, interesting performances of one-act plays and an act from one Shakespearean play were given under artistic auspices.

In addition there were bowling alleys, billiard rooms and shooting galleries to afford amusement, a considerable floor space for dancing, and a spacious Café Chantant, capable of accommodating several hundred, where visitors were entertained without additional cost by reputable soloists while seated over their refreshments.

Above the main floor an admirable art department had been installed in a well-lit corner room, where many excellent works by some of the most popular painters and sketch artists of the day were exhibited and

offered for sale. The numerous booths contained everything that could possibly appeal to the fancy, and over each presided some divinity with a bevy of attendant graces, skilled in the practice of luring the reluctant dollar from its place of concealment. Everywhere sounded the din and confused noise of busy life, callers crying their ware, "barkers" appealing for votes at "10 cents a head" for the most popular this or that; everywhere sitting hither and thither among the crowds famous players and foot-light favorites of the public were seen, the curtain drawn aside for the time in the cause of common interest, each bent on contributing his share to the noble work in hand. Throughout all a large concert orchestra enlivened the scenes with brilliant music.

Such dignity as rarely befalls any similar event was given the Fair by the generous visit of President Taft on Monday afternoon, and every player had reason to feel proud of the profession to which he belongs in having the Chief Executive of the nation attend in person and open the Fair with a hearty tribute to the art of the stage in words of such genuine appreciation as those uttered by the President in his reply to Comedian Crane's and Daniel Frohman's speeches of welcome.

RARE ART TREASURES.

Paintings and Posters of Theatrical Interest That Were Exhibited.

One of the most engaging features of the Fair was the fine collection of theatrical paintings and art posters exhibited in the

special art room and the booth of the Players' Club. Their total value was placed at \$50,000 by John W. Alexander. Many of these pictures were painted by the players themselves, including works from the brushes of E. H. Sothern, Otis Skinner, Nance O'Neil, Tom Wise, Katherine Kaelred, Maclyn Arbuckle, Walter Hale, William Luce, and Arthur Forrest. The canvas that attracted the greatest amount of attention was a superb life size painting of Joseph Jefferson as Bob Acres in *The Rivals*, by John W. Alexander, which is the property of the artist and was not for sale. A large painting of John Gilbert as Sir Peter Teazle, by the same artist, appraised at \$4,000, was donated by Mr. Alexander and offered for \$3,000. A brilliant picture was entitled "The Curtain Call," by Lawrence Nelson, representing Fannie Bachelor (now Mrs. Montague Ward) bowing her acknowledgments before the footlights. A painting by Jay Hambridge showed the Peg Woffington room of the old Daly's. A picture which attracted general attention was the beautiful painting of the late Lotta Faust by Malcolm Strauss. Some charming pastels representing in character E. H. Sothern, Julia Marlowe, James K. Hackett as the Prisoner of Zenda, and others, were shown, all from the pencil of Howard Chandler Christy. Harrison Fisher donated the original of the handsome poster of the Fair girl which he painted for the occasion.

The American consul in Yokohama collected twenty-five pictures of Japanese stage folk by prominent American artists in Japan.

Rose O'Neil Wilson contributed twenty of



AT THE MOST POPULAR ACTRESS BOOTH.

Pauline Frederick Selling Votes. Hattie Williams and Valli Valli Are at Her Left. A Scene at the Fair.

her original sketches. Mrs. W. J. Porter gave a canvas called "The Old Oak," which is valued at \$1,800. Elizabeth Curtis presented an ocean scene called "Off the Maine Coast," valued at \$1,800, and Rosina Emmett Sherwood also sent in some of her best work. Victor Heck also gave an intimate picture of stage life, while Volney Richardson pictured his ideal of an actress. James Stuart Campton did a full length oil of Ethel Barrymore. Howard Chandler Christie donated to Miss Graham pictures of prominent stage people, among them being Ellen Terry, Ada Rehan, Mrs. John Drew. F. S. Coburn contributed three exquisite sketches of Italian villas, and there were other contributors.

John W. Alexander, president of the National Academy of Design, was the art director, and Miss Graham, a well-known artist, chairman of the exhibits.

The Century Theatre Club donated a few of its treasures to this regular art gallery. Among them was "Poe's Cottage," by Sada-kihi Hartman, and "A Lion's Head," by Melville Du Mond. Worth mentioning, too, were large photographs of Coquelin as Cyrano de Bergerac, and the "Divine Sarah" as L'Aiglon in a double frame.

There were many small posters of Mrs. Fiske in her different characters, all autographed "Minnie Maddern Fiske." They were very cleverly done and were the work of Fanny Delehanty.

The Players' Club, with Howard Kyle as chairman, had a wonderfully interesting show. The committee in charge was composed of several of the best known names in the art world.

President Taft was presented in a large plaster cast from the bronze bust by Robert Aitken. Margaret Anglin was delicately handled in silver paint by T. W. Dewing. Mrs. Fiske's portrait was done in oil by William M. Chase; Madame Nazimova by Edward Simmons; Ethel Barrymore by Robert Reid; Billie Burke by Albert Sterner; Mabel Taliaferro by W. T. Smedley, and they were all to be disposed of by public drawing—chances at 25 cents.

A portrait of wonderful quality of Ethel Barrymore in Captain Jinks, painted for "Player Clyde Fitch" by John W. Alexander, and the original MS. of the play, with interlineations in Mr. Fitch's handwriting, was given to the Players by the play-

wright's mother, and was sold at private sale.

There was a sofa pillow made by Clara Bloodgood for Clyde Fitch, donated by Mrs. Fitch. There were excellent etchings by Koopman, Perard, Walter Hale; oils by Louis Mora, Arthur Hoeber, E. M. Ashe, and F. F. Mackey; water colors by W. D. Stevens, C. Allen Gilbert, De Thulstrup, Boardman Robinson, and a sketch by Gertrude Burgess. These are all the gifts of Players, and were disposed of by raffle on Saturday night.

THOSE IN CHARGE.

Entire List of Booths and the Names of Those Who Presided Over Them.

Following is a complete list of booths at the Fair, with the names of those who were in charge during the week:

Floral Booth—Mrs. James Speyer.

Beauty Booth—Mrs. H. B. Warner.

The Register of the Fair, under the auspices of Mr. Smith.

of the Little Mothers' Club—Mrs. Clarence Burns.

Players' Club—Howard Kyle.

Art Gallery—Gertrude Payson Graham.

Gold Nugget Booth, under the auspices of the National California Club—Mrs. Thomas J. Vivian.

The Hupier Candy Booth—May Boley and Dorothy Watson.

Doll Booth—Mrs. Claude Hagen, Mrs. Leona Ross.

Tea and Reception Room—Bertha Galland.

A. M. Palmer Booth, under the auspices of the Rainy Day Club—Mrs. Palmer, Mrs. F. M. Steffel, Mrs. Esther Herrman.

Country Grocery Store—J. Fred Zimmerman, Jr.

Southern Booth—Charlotte Walker, Mrs. Paul Foeister.

Twelfth Night Club—Mrs. Edwin Arden, Mrs. Edgar Norton.

Government Club Booth—Mrs. Hell de Rivera.

Century Club Booth—Grace Gaynor Clark.

Adelie Durand.

Soda Fountain—Mary Ryan.

Gentlemen's Booth—Raymore Ludveigh.

Actors' Fund Booth—Lizette Masters.

Library Booth—John Lehman.

Literary and Dramatic Union Booth—Irene Ackerman.

Professional Woman's League Booth—Mrs.

Lyceum Theatre Booth—Emma Frohman, Ethel Hornic Walker.

The Novelty Booth—Mrs. Pauline Willard de Lasser.

Franks and Frills—Mrs. S. Ludlow Neidlinger, Mrs. Frederick Calvin Eddy.

Candy-Pulling Booth—Helen Lowell.

The MacDowell Club—Gertrude Robinson Sims.

Whang Doodie Booth—Nannie Le Wald.

Oceanic Department—Maida Craigon.

Millinery Booth—Amelia Bingham, Bijou Parasoles.

Brass Booth—Mrs. Lillian T. Schmidt.

Sewing Machine Booth—Rosa Rand.

Burlesque Booth—Lydia Dexter Dinkins.

Black Cat Booth—Lois Francis Clark.

Star Booth—Mrs. Alice Davis.

The Psychic Theatre—Arthur Delroy.

Automobile Racing Wheel—Mrs. Joseph W. Stern.

The National Society of New England Women—Sarah Palmer, Mrs. Benjamin A. Jackson.

Electric Shop—Miss Keira.

Automobiles and Motor Boats—Mrs. Millie Thorn.

Dressing Room, under the auspices of the Three Arts' Club—Jane Hall, Olive Fox Temple.

Seven Ages of Women—Marion Pollock Johnson, Isabel Kadian, Kate McLaurin.

Babyhood—Catherine Robertson.

Childhood—Mabel Williams.

Sweetheart—Edwene Bradley.

Brilliant—Mrs. Rita Perkins.

Studenthood—Burnette Badiloff.

Motherhood—Mrs. Samuel Schiff.

Grandmotherhood—Mrs. Samuel Charles.

Racing Wheel—Charlotte Walker, Mrs. J. H. Valentine, Mrs. Kata, L. Chrystal, Mrs. Archer Whitman.

Actors' Order of Friendship—Thomas McGrath.

Plane Committee—Julia William.

Hats, Laces, Etc.—Blanche Chapman.

L'Art—Mary Elizabeth Forbes.

DOWNTAIRS.

Actors' Society, Cafe Chantant—Mrs. Fells Morris, Nellie Calahan.

Dancing—Edgar Allan Woolf.

Pool and Billiards—Harold H. Woolf.

Bargain Counter—Lucille La Verne.

Rifle Range—Fanny Cannon.

Autograph Committee—Gilda Vares.

Bowling Alley—Lillian Buckingham, Minerva Florence.

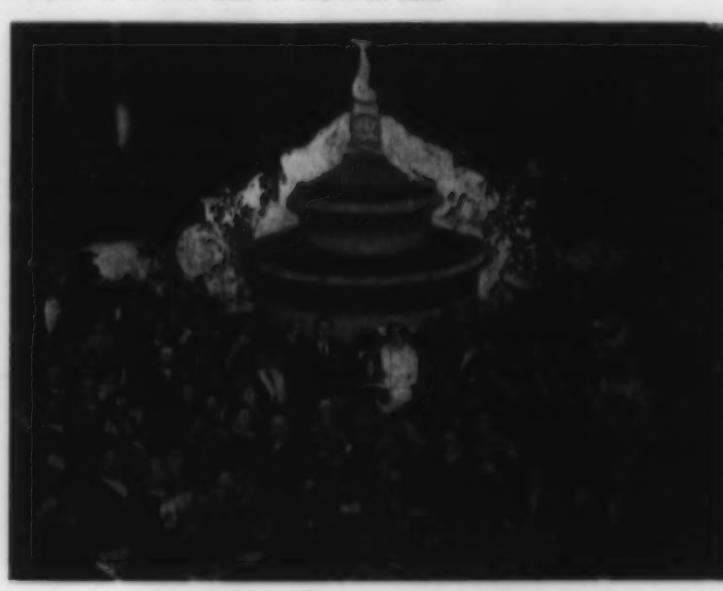
THE FAIR IN PARAGRAPHS.

Note of the Great Bazaar Gathered by "Mew" Representatives.

Ten of the little family of the Actors' Fund Home on Staten Island spent Wednesday afternoon at the Fair, upon invitation of Daniel Frohman and F. F. Mackay, and were royally entertained.

Chaperoned by Mrs. W. G. Barron, matron of the Home, the visitors arrived at the Fair promptly at 1 o'clock. The party included Mr. and Mrs. Samuel K. Chester, Mr. and Mrs. George Morton, Mrs. Gabriel McKeon Campbell, Nannie Cotter, Mrs. Sara Brennan, Harry Irving, L. G. Whithers, and A. W. Main, the latter having recently entered the Home.

They were given hearty welcome at every



A TYPICAL SCENE AT THE FOUNTAIN.

Pauline Chase Selling from the Collection of Photographs She Brought from Abroad.

THE ACTORS' FUND FAIR—(Continued)



A. L. ERLANGER.

National Chairman of the Benefit Committee.

stand and booth and came in for a great deal of attention from all sources. Mrs. George Gould and her daughter Vivian presented each with a bouquet of roses.

Charles Burnham, general manager of the Fair, entertained the party at an informal luncheon in the Café Chantant at 4 o'clock.

Every attraction at the Fair was patronized by these old players, and the day was a happy one for them.

Friday was Actors' Society day at the Fair, and through the courtesy of that organization an invitation was extended to the guests of the Actors' Fund Home to be present on that date, and twenty-three of the veteran players responded, passing several hours in enjoying the many varied unique and pleasing attractions afforded them at the magnificent exposition, and a most gratifying innovation was furnished them by Charles Burnham in the form of a *recherché* luncheon in the Café Chantant. This is a list of names of those who attended: Mr. and Mrs. S. K. Chester, Mr. and Mrs. George Morton, Mrs. Clifton W. Tayleur, Mrs. Sara Brennan, Mrs. Jennie Fisher, Mrs. Frank G. Cotter, Mrs. W. T. Stephens, Effie German, J. G. ("Daddy") Bauer, William H. Bokes, J. G. Withers, Charles Edmunds, Henry Clifton, Antonio Roig, Thomas A. Langdon, George W. Pike, Henry Irving, Charles Morris, Frederick Dubois, A. W. Maflin, and William J. Gilbert.

J. Palmer Collins was one of the hard workers at the booth of the Actors' Order of Friendship. Mr. Collins recently appeared in a benefit performance for the Fund at Cincinnati.

Rose O'Neill Wilson had numerous girls soliciting chances for Miss O'Neill's drawings. The girls, who were among the prettiest at the Fair, had much success. Miss O'Neill's popularity, her excellent drawings and the irresistible charm of the young ladies, all members of the Art Workers' Club, were sources of much revenue.

Mrs. Robbins A. Lau, at the Southern booth, had a collection of autographed books of Southern writers. Mrs. Lau, who is personally acquainted with most of the authors, by her anecdotes and stories attracted large crowds. But few left the booth without a souvenir. Wednesday night Governor Gilchrist, of Florida, was entertained at this booth and drank coffee prepared by the old negro mammy. He bought an autographed copy of James Lane Allen's Kentucky Cardinal, which he presented to Miss Fleming, sponsor of the recently launched Florida. Miss Fleming was a guest at the booth. Robert Burns Wilson, the artist from Kentucky, donated two pictures, "Morning in November" and "The Wind-storm," to the booth. "Morning in November" was auctioned off by Raymond Hitchcock. The twelve beauty girls of the recent *Globe* contest were a feature of the booth.

Through Mrs. J. Waldron a dozen new Myers carpet sweepers were donated to the Southern booth by the inventor, F. W. Myers. Also an autographed picture of Mayor Gaynor came through Mrs. Waldron.

Lillian Russell, the doll, brought two hundred dollars to the doll booth. Belle Blanche in miniature was sold for one hundred dollars. Marie Dressler had twenty books out on the doll which represented her and which was her gift. The Hengler Sisters were another feature of the doll booth.

The Three Arts Club, the three divisions of which are the Painting, Dramatic and Music departments, remained a novelty during the week. Each department had two nights in charge of the booth. The art girls in their dress impersonated Van Dyck, Manet, Velasquez, Gainsborough, and Romney paintings. The dramatic girls were Harlequins, Columbines, and Pierrots and Pierettes. The music girls were Mimos, Marguerites, Carmens, and Aidas. A four-

year-old Chihuahua dog weighing two and one-half pounds was one of the interesting sights at this booth Wednesday. The dog was the property of Mrs. Robert Robertson, sister-in-law of Donald Robertson. To the many ladies who wished to buy the little Mexican dog Mrs. Robertson replied that she would sell him for a million dollars. No one "called" Mrs. Robertson's bluff.

At the Pauline Chase booth, where the large collection of pictures which Miss Chase had secured were on sale, Ellen Terry and Arthur Pinero autographed pictures were among the best sellers.

The Twelfth Night Club conducted what might be called a department store. Articles of wearing apparel were sold off side by side with books and drawings. An original sketch by Hamilton King was on sale—\$75 for bachelors, \$100 for married men, as the clerks at the booth said. John Mason was the most eager contestant in the race to see who got the hat made and donated by Laura Nelson Hall. A crayon drawing of Percy

ing to extract ten cents from a particularly penurious man for a chance to fish in the frog pond. Mrs. Annie E. Murray impersonated the frog! Lole Arnold, the prize Barker, who was advertised as the girl who barked but didn't bite, bit her own tongue Saturday night and had to relinquish her position.

Mary Nuttman donated to the Actors' Order of Friendship a soft pillow made by Mrs. Stevenson, an old San Francisco actress of eighty-five years, and canvassed for chances on the same.

For the MacDowell Club Mrs. Ernest Seton-Thompson sold autographed volumes of her husband's works. The collection was completely sold by Friday night. The big feature of the MacDowell booth was the original manuscript of Edward MacDowell's "The Swan," contributed by his widow. The manuscript is unique, for Mr. MacDowell was in the habit of burning all his original manuscripts. There is not such a manuscript in any museum in the country.

stamps to be sold at one cent each and these were divided among the vaudeville theatres from Cincinnati to San Francisco and from Seattle to New Orleans. A personal letter was sent to all the vaudeville stars playing that territory, appealing to them to assist in the disposition of these stamps, and an active campaign has been conducted in every large city. From Denver the contribution was \$137; from Memphis \$123, and from Chicago \$143. When all returns are received it is expected that the total will reach thousands of dollars for this deserving cause.

Charles Klein sold profitably at auction several volumes of his novelized plays.

The first ticket to the Fair was bought by Kiaw and Erlanger for \$1,000.

Governor Gilchrist of Florida was the guest of honor on Thursday night and held a reception at the Southern booth. Charlotte Walker, Mrs. Paul Foerster, and David Robinson, who are in charge of the booth, invited all leading Southern Society people and players in the city to meet him. At the reception Mrs. Foerster served delicacies famous in the South. These were cooked by the "mammy" who was sent up to the Fair by the New Orleans Board of Trade. Governor Gilchrist sold at auction the silver souvenir spoons that he gave to the Fair.

Georgia Caine, Raymond Hitchcock, Flora Zabelle, and Rolla Dale sold tobacco at the miniature cigar store which was contributed by the United Cigar Stores Company.

Fred Zimmerman made many hits selling groceries. Lena Meyelle was the attractive cashier in this department.

Jack Barrymore got writer's cramp inditing cards with his name that were bought by the fair at the Fair as though they were hot cakes at breakfast.

Florence Reed realized quite a sum selling chances on a necklace which was one of her donations.

The Burlesque Booth was vivid with beauty, alive with enterprise and productive of good sums. Among those who served in it were Carrie Thomas, Ella Reid Gilbert and Jack Reid, her husband; Billy Hart and Mrs. Marie Hart, Frank Damsel and Mrs. Damsel, Pert Croix, Grace Douglas, Olga Orloff, Minnie Burke, and Almeda Fowler.

Many of the investments were more than good. Lloyd Bingham got an order for a Dunlop hat among chances at the Country Grocery for ten cents.

Mattie Sheridan, at the Bargain Counter, received half a dozen pairs of shoes from Anna Held, to whom they were given by a St. Louis maker.

A hat formerly worn by Charlotte Cushman was bought by Pauline Fredericks at one of the daily auction sales at the Country Store.

J. Fred Zimmerman had among assistants at the Country Store Douglas Fairbanks, Andrew Mack, John Barrymore, Hale Hamilton, Ewingham Pinto, Percy Knight, Donald Brian, William Elliott, Robert Dempster, John Dean, Albert Parker, Frank Morgan, and H. B. Warner. It was a popular resort for the ladies.

John W. Bumsey paid \$5 for the first copy of *Fair Topics*, and gave it to Daniel Frohman.

Boxes of Huyle's candy autographed by leading actresses brought fancy prices.

Through George Morton, Benedict Brothers, jewelers, of this city, donated to the Actors' Fund Fair several pieces of gold jewelry, among which was a lady's gold watch, with pin attached.

Lee Shubert was a prominent visitor and a liberal purchaser. Many of the sellers to him were actresses in the Shubert companies.

At the Players' booth was exhibited the first picture ever made of Ethel Barrymore, owned by Clyde Fitch. It was given to Howard Kyle, chairman of the booth, by Mrs. William Fitch. Another of the mementos was the original manuscript of Captain Jinks of the Horse-Marines, as it was written and corrected by Clyde Fitch. His favorite pillow, which was presented to him by Clara Bloodgood shortly before her tragic death, was also exhibited at the booth.

Three Maltese crosses of old-fashioned French paste, that were once the property of Fannie Campbell, then of Charlotte Cushman, were donated to the Actors' Order of Friendship.

Sammy Coit, the little son of Ethel Barrymore, sent a small puppy to the Seven Ages of Women, which was auctioned off for \$60.

The old-fashioned candy-pulling booth, in charge of the Misses Helen Lowell and Anna Phillips, assisted by Florence Mack, Mrs. Harry Hatfield, Mrs. Dashi, Miss Bodians, and Miss Armstrong, was one of the busiest booths on the floor. A series of candy-pulling tests took place during the week.

Bertha Galland received from well-known professionals a large number of beautiful teacups and saucers for the very artistic tea-room booth. They were offered for sale with autograph cards from their donors. Among those who contributed were Geraldine Farrar, Marie Cahill, Blanche Bates, Margaret Anglin, David Warfield, Bertha Galland, George M. Cohan, Viola Allen, H. B. Warner, Donald Brian, Frank McIntyre, Lillian Russell, Daniel Frohman,



WILLIAM H. CRANE.

Who Confessed to Stage Fright When He Created President Taft.

Haswell, by Alan Berneal, was one of the articles for sale at the booth.

Raymond Hitchcock flitted from one booth to another, drawing with him a train of admirers. Mr. Hitchcock's wit served to boom the Country Store and the automobile race on Friday night.

Charlotte Walker was another traveling star. From one booth to another she went the rounds, selling whatever and wherever she could. Her husband, Eugene Walter, accompanied her.

Abraham Erlanger was the victim of extortion at the Fortune Hunter soda fountain. Mary Ryan charged him \$2 for a glass of soda. Mr. Erlanger in revenge compelled Miss Ryan to drink the soda.

In front of the Whang Doodie booth a prominent Broadway actor impersonated a monkey. A prize was offered the person who guessed the identity of the actor. Five cents a guess was charged. In the afternoon Harry Kimball was the monkey and in the evening an actor whose identity was not to be divulged unless some one guessed correctly. The more common guesses were Raymond Hitchcock and Fred Stone, both incorrect. One lady would have spent five cents to guess John Drew if the impersonator had a larger nose. Miss Pasquet's fortune-telling parrot, though a money-getter, was not the attraction that Miss Pasquet proved to be. Her marvelous biting of colts to see whether they were good drew big crowds. Nannie Lewald, known in the booth as Mrs. Leslie Carter because of her brilliantly colored hair, lost her voice try-

ing to extract 25 cents a chance. Coffin, the decorator, did the decorating of the booth. The exhibit of normal work done at the Vanderbilt Clinic, the medical department of Columbia University, was in charge of a nurse from the clinic. As an exhibit of manual Christian Science the booth proved of interest to a great many.

Anne Schaefer, of the late Louis James company, and Florence Leslie, of Brown of Harvard, both St. Louis girls, were publicity agents for the "Photograp Shop."

Rogata Vacké, in charge of the "Aubrey Sisters Beautifiers" booth, let the many men who flocked about her booth into the secrets of much feminine beauty.

Alice Knowland sold Minnows at the Fair Tuesday night at an advance of the article and fifteen cents a copy. Miss Knowland's supply, which was donated by The Minnows, was soon exhausted. The complete account of the opening of the Fair in last Tuesday's issue and the pictures, most of which had never appeared in any paper before, made excellent souvenirs of the great Fair.

The doll which was donated to the Fair by Josie Sadlier, of The Jolly Bachelors, was won by Flo May, a chorus girl of the same company.

Returns are commencing to arrive at the New York offices of the Orpheum Circuit from the various theatre managers who have had charge of the contribution of Actors' Fund Fair souvenir stamps in the West, and a large sum of money will no doubt be contributed through this source. Martin Beck ordered one million of these

William Winter Jefferson, James E. Dodson, Adeline Genes, Estelle Liebling, Madame Tetrassini, Mrs. B. P. Cheney (Julia Arthur), Frank Losse, Antoinette Walker, Mrs. Walter Herring.

Donald Brian and Eleanore Pendleton danced the "Merry Widow" waltz. When they had finished the comedians went through the crowd and collected \$50.

On Thursday night the orchestra was brought down from the galleries at the electric fountain, and Andrew Mack, John Barrymore, Douglas Fairbanks, Raymond Hitchcock, and Donald Brian held a barn dance on the main floor, in which many of the leading actors in the city took part.

Dave Montgomery and Fred Stone drew an attendance of nearly 2,000 at their miniature theatre on the main floor Wednesday night, where the funniest prize fight that ever took place was the attraction every half hour. In fact, they had fine audiences all week and provided enough fun to stock half a dozen "shows."

Elizabeth Tyree (Mrs. James Metcalfe) had a pile of paper badges on sale at her booth. One of them bore the legend, "Run away, little girl, I have been touched." Other less popular ones are inscribed with the appealing words, "I am waiting to be touched."

Joseph Holland was an interesting visitor Wednesday. Burr McIntosh, W. L. Abingdon and others took him about. Mrs. Sol Smith was a popular figure moving about from booth to booth distributing smiles and good cheer.

Wednesday night was society night and Southern night. Mrs. James Speyer's flower booth was the center of attraction after 9 o'clock, when Mrs. Speyer appeared with Mrs. George Gould, Vivien Gould, Mrs. Elbert H. Gary, Mrs. John B. Drexel and Mrs. Nichols Murray Butler. Vivien Gould acted as a flower girl, with a wicker basket suspended from her shoulder by a broad crimson ribbon, and sold single blossoms as high as \$5 apiece. Kingdon Gould was a purchaser at most of the booths during the evening.

At the theatre in the basement the Players had charge of the performance Wednesday evening, and for the first time in the history of the club members of the organization gave a dramatic performance outside of their own clubhouse. Their particular offering was the Senate scene from Shakespeare's *Julius Caesar*, and the Players who took part were Howard Kyle, Norman Hackett, Volney Streamer, Howard Gould, Samuel M. Forrest, Daniel Pennell, William B. Roselli, J. C. King, Lucius Henderson, Milton Nobles, Edward Morrissey, and H. B. Hodges. A one-act sketch, *The Combination*, and several individual turns were also presented.

The Elks of New York and Brooklyn visited the Fair in a body with a band on Wednesday evening.

Mrs. Gould Wednesday evening made purchases amounting to over \$1,000. She bought an old silver tea set that belonged to Governor Thibodaux, first Governor of Louisiana, and paid \$50 for a hand-painted doll made by Jessie Bonstelle, the actress.

A player whose every movement was greeted with applause and laughter was Donald Brian, the originator of the Merry Widow waltz. This enterprising young man, assisted by a group of lond-lunged matinee idols of the younger generation, including Ellington Pinto, Ernest Lambert, and William Elliott, raffled off a dance with Brian at 10 cents a chance. The headquarters of Brian and his following was the Country Store.

The largest single contribution to the Fair was made Tuesday afternoon by Mrs. Lydia Dexter Dinkins, chairman of the Burlesque booth, who presented Mrs. Ida C. Nahm, the directress, with \$1,500 out of her own purse.

Marie Dressler sent in a doll dressed in a silk nightie and sleeping quietly in a tiny bed. "You asked me," she wrote on the placard attached to the doll, "for a doll dressed in my favorite costume. Behold."

Among the society debutantes who assisted Mrs. S. Stanwood Menke at the Floral booth on Tuesday were Reina Wasserman, Mollie Bangs, Sue Dresser, Elsie Holmes, Margaret E. Smith, Katharine S. Williams, Emilie Gilbert, and Alice Richard.

Pauline Chase arrived Tuesday afternoon on the *Kaiser Wilhelm der Grosse*, to sell photographs of ex-President Roosevelt and European notables at the Fair for only three hours. She was so long delayed in getting her photographs through the Custom House that she was unable to come to the Fair until 9 o'clock at night. She remained on the auction block in front of the electric fountain for over three hours, and when the Fair was closed for the night rushed immediately to the Waldorf, where she held an all-night reception to her friends. She left Wednesday morning for England on the *Mauretania* at 9 o'clock.

John Bunny, manager of the theatre, revived an old English custom of having a parade of all the actors in costume about the garden every afternoon and evening before the performance. They were led by the town crier and a band of sixteen pieces.

John Drew came down from Bridgeport, and was soon at the Century Club's booth selling books. They voted him a successful salesman.

Of the score of young girls who worked as hard as the most ardent actress or chorus girl to acquire funds, none were more actively employed than Vivian Gould and her companion, Angelica S. Brown. Mrs. Gould, who was escorted about the Fair by Daniel Frohman, president of the Fund, watched her daughter continually and

smiled encouragement to her. Mrs. Gould herself evidently enjoyed every minute of her visit.

Anna Held and her daughter Liane went the round of the booths on Wednesday and spent \$500 before they left. Incidentally Miss Held was compelled to sing "I Can't Make My Eyes Behave" at the Country Store, and soon had a flock of matinee girls ten deep around her.

The Comtesse Clementina Bartelucci, an Italian blond beauty, backed up by two side show shouters in evening clothes, sold tickets for the Montgomery and Stone prize-fights on Wednesday. When Donald Brian, by singing The Merry Widow waltz song, drew the crowd to the southeast corner of the big armory, the side show management were panicstricken until Fred Stone got out his lariat. He did his turn in front of the entrance, and it proved the stronger attraction.

Ray Beveridge (Countess von Wrede) presided over the photograph booth filled with pictures that Pauline Chase, the "Pink Panama Girl" brought from England. The prices she got for autographed pictures of noted persons ran from \$50 to \$100 each. Dolls dressed as well-known English actors

their favorite roles. Each portalion bears the actress' own signature.

Mary Ryan was assisted at her soda fountain by Josephine Cohan. The first glass of soda that was sold over Miss Ryan's counter was taken by President Taft.

Little Ina Nickel, a dramatic pupil at the Dramatic and Literary booth, threw a rose at the feet of President Taft on Monday, but she missed fire and the American Beauty fell into the President's silk tie. He picked it from the hat, put it in his pocket and threw a kiss to little Ina.

Mrs. Julia Ward Howe's autographed photograph attracted much attention. Mrs. Howe will be ninety-two years of age on the 24th of this month.

Mary Ryan, who organized The Fortune Hunter booth, proved a wonderful solicitor. She secured the donation of more than \$2,000 worth of candy, gum, soda, syrups and fruit for her soda fountain.

In the Art Department Malcolm Strauss donated 200 steel engraving prints from his original picture of *Lotta Faust*, which was on exhibition in the Art Room.

An interesting feature of the Fair was the gold nugget booth, in charge of the Na-



MR. FYFFE'S GOLDEN SILK KITE.

Above is a picture of Charles J. Fyffe, Librarian of the Edwin Forrest Home, and the golden silk kite made by him to be raffled for at the Actors' Fund Fair. The kite is ornamented with colored view of the Actors' Fund Home, Staten Island, and a photograph of its president, Daniel Froh-

and actresses, also brought by Miss Chase, were sold at top prices.

Mrs. B. P. Cheney, the Julia Arthur of other days, was a liberal patron of the Fair during the week. She also donated a solid silver tea set.

Mrs. George Gould sent to the Doll booth a doll to represent her daughter Marjorie in her wedding dress.

Lillian Russell sent in a doll, an exact likeness of herself in Wildfire. Among others who came in with dolls and presented them to Mrs. Claud Hagen, chairman of the booth, were Nance O'Neil, Doris Kean, the Henley Sisters, and "Juliet."

Prominent among the grocery clerks at the Country Grocery Store were Robert Dempster, William Elliott, Marion Stanley, Annie Meyers, Charlotte Tittell, and Jane Bushy.

Madame Tetrassini, in Lakme costume, a rare miniature, was on exhibition at the Tea Garden.

One of the most valuable mementoes on sale was an album containing exquisite photographs of twenty-five of the leading actresses, with hand limned excerpts from

man, decorated with jewels, butterflies and strings of tiny bells and water-color sketches. It was sent to the Fair with eighty-one of the one hundred chances already sold, with a check for the amount, \$40.50, leaving only nineteen chances to be

nothing, nothing was displayed but gold. Nearly all the articles were made, manufactured or sent direct from California.

The Actors' Society had charge of the bowling alley and billiard room, and a number of matches were arranged between experts, both professional and amateur. These matches were played off in the afternoons and evenings throughout the week.

Over \$150,000 in goods was donated to the Fair, according to the announcement made by Charles Burnham, general manager. Contributions flowed in from every section of the country and even Europe, and included everything from automobiles to cigarettes.

Two hundred pounds of moss from historic Bonaventure Cemetery in Savannah was furnished by the Chamber of Commerce to decorate the Southern booth at the Fund Fair. The moss was delivered to and forwarded by the Ocean Steamship Company, the company handling the shipment to New York without charge. The request for the decoration was made to the Savannah Chamber of Commerce through David Robinson, chairman of the Southern booth of



MRS. SOL. SMITH.

Who on Wednesday celebrated the forty-eighth anniversary of her appearance on the stage at the Fair. Mrs. Smith celebrated her eightieth birthday on March 19, 1910.

The Actors' Fund Fair. The three sides and the ceiling, as well as the front of the booth, were decorated with the moss. A placard was conspicuously displayed stating that the moss was furnished by the Savannah Chamber of Commerce and that it was secured from the famous Bonaventure.

An attractive life size painting of Lucille La Verne, chairman of the Actors' Society Bargain Counter, attracted much attention at the entrance of the Café Chantant. It was the work of Neille Mathes Horn.

Mr. and Mrs. A. J. Drexel, Jr. (née Gould) and Mrs. Cornelius Vanderbilt were present Tuesday night.

Mary Ryan tried to sell George P. Sammis a book of *The Fortune Hunter*, by Winchell Smith and Louis Joseph Vance. Sammis balked. "If you had brought me Winchell's manuscript in the first place I might have considered it," he said.

The Players' Club booth had as its center of attraction a bust of President Taft, by Robert I. Aitken, which was raffled at 25 cents a chance. The plaster replica was on exhibition, but the original is of solid bronze. At the back of the bust Francis Wilson entertained.

Autograph fads found much to interest them at the Century booth, which was presided over by Grace Gaylor Clark. There was a variorum edition of Shakespeare, edited by Horace Howard Furness, with the autographs of all of the players of the New Theatre. The booth had more than 150 volumes autographed by the authors. A picture of the White House, autographed by the President during his visit to the Fair, was sold for \$10.

Blanche Bates was the guest of honor at the Players' Club booth Friday afternoon and was assisted in receiving by Donald Brian, H. B. Warner and Cyril Scott.

Doris Hardy, at the Huyler Candy booth, had boxes of candy autographed by Donald Brian, Adrienne Augarde, Valiosa Suratt, Wilton Lackaye, Robert T. Haines, Charlotte Walker, Jack Gardner, Elsie Ferguson, Florence Reed, and Janet Beecher.

Mrs. A. M. Palmer sold chantecler veils as a by-product of her booth.

Douglas J. Wood came over from Baltimore to assist at the McDowell and Players' Club booths.

Fannie Ward wore a chantecler hat at the racing booth, and so did Lucille La Verne at the Bargain Counter. Miss La Verne's hat was a creation in brown feathers, and the big red-wattled chantecler held a rose in his beak.

The Players' Club received an interesting and valuable gift on Tuesday from Archie Boyd, of the Metropolitan Opera House. It is the iron box which contained historic documents and valuables placed under the cornerstone of Booth's Theatre in 1888. It was recovered by Mr. Boyd when the theatre was torn down in 1884.

Jane Laurel motored in from Bridgeport to bring an autographed photo of Cecilia Loftus. She came with Mrs. Arnold Daly in the Daly "sixty."

A happy incident occurred at the McDowell booth. As a test of the expertise of Miss Springer, one of the blind engravers, David Bisham sang for her. (Continued on page 12.)

THE PLAYS OF THE WEEK

Lyric—Jim the Penman.

A play in four acts, by Sir Charles L. Young, Bart. May 10. (Produced by Wm. A. Brady, Ltd.)

James Balston	Wilton Lackaye
Louis Percival	Arthur Forrest
Baron Hartfeld	Theodore Roberts
Captain Redwood	John Mason
Lord Drelincourt	Thurlow Bergen
George Balston	Ernest Glendinning
Mr. Chapstone, Q. C.	James Kearney
Mr. Netherby, M. P.	Frederick Pauiding
Mr. Pettywise	Louis J. Masson
Mrs. Ralston	J. H. Davis
Agnes Balston	Florence Roberts
Lady Dunscombe	Marguerite Clark
Mrs. Chapstone	Jeffreys Lewis
	Grace Reals

This excellent play, which had its American premiere at the Madison Square Theatre Nov. 1, 1886, under the management of A. M. Palmer, had a worthy revival on Tuesday evening last with one of the best casts that could have been selected. The first performance was attended by a large audience and the play exerted its spell with the same unerring surety as on most occasions when it isn't poorly acted. Each local favorite as he stepped upon the stage was greeted with a salvo of applause. John Mason and Theodore Roberts especially were enthusiastically welcomed, as were Wilton Lackaye, Florence Roberts, and Jeffreys Lewis. At the end of the second act Mr. Brady stepped into the group of bowing players and returned his thanks to the audience and the actors, expressing the pleasure it had afforded him to rehearse the latter in the drama.

In such a cast it is difficult to single out any player who deserves more praise than his fellow. Each within his sphere is entitled to commendation for his artistic and conscientious work. Mr. Mason's Captain Redwood was drawn in characteristic outlines, making a vigorous portraiture in strong lights and shades. Theodore Roberts played the rascally confederate of the forger with remarkable finesse on broad and unique lines. It was one of the happiest characterizations of the season. The part of the penman is foreign to the methods with which Mr. Lackaye is most closely identified, but he pictured the mental anguish of the harassed criminal with great delicacy for an actor of such robust style, and acquitted himself commendably of the test to which his versatility was put. Florence Roberts rose to the occasion of the big scenes in which as Mrs. Balston she detects the identity of the forger who caused her separation from Percival, and was most admirable in the dramatic episode in which she confronts Balston with the proofs of his perfidy, which forms the climax of the third act.

A most excellent part of the performance was the fine interpretation of Percival by Arthur Forrest throughout the play. He marked the refinement and seriousness of the character with distinguished tact and restrained intensity. Marguerite Clark was charming in the ingénue role, and Thurlow Bergen was impressive as Lord Drelincourt. Ernest Glendinning played the small part of George Balston with great spirit, and Jeffreys Lewis was good, as always, as Lady Dunscombe. In the remaining parts Louis Masson, Frederick Pauiding, Grace Reals, and James Kearney were highly satisfactory.

Although this is one of the best plays of the romantic days of the stage, Jim the Penman serves to emphasize the contrast between the old and the new schools of playwriting. A good deal of commonly essential truth has to be taken for granted, but lapses of probability are offset by an admirable artistry, a sure sense of theatrical effects, a rapid development of motives and situations and a masterly treatment of the element of suspense. It appeals to a less sophisticated intelligence than the plays of to-day, with their inexorable logic and cold analysis of human actions, but it provides thrilling entertainment to the great miscellaneous public which demands to be amused at all costs.

It had its first production on any stage at the Haymarket, London, April 3, 1886, and was announced as "a romance of modern society." Maurice Barrymore played Percival and Beerbohm Tree was Captain Redwood. It ran an entire season at the Madison Square in this city, with W. J. Le Moine as Baron Hartfeld, Louis Masson (playing Dr. Pettywise in the present revival) appearing as Lord Drelincourt. Eric Robinson playing Jim the Penman, and Marie Burroughs Agnes. E. M. Holland became distinguished for his playing of the detective, and Agnes Booth is still remembered for her artistic characterization of Mrs. Balston.

Garrick—Her Husband's Wife.

Comedy in three acts, by A. E. Thomas. May 9. (Klaw and Erlanger, managers.)

Stuart Randolph Robert Warwick
Richard Belden Orme Caldera
Irene Randolph Laura Hope Crews
Emily Ladew Grace Elliott
Baroness von Barenk Mabel Bent
Nora Elsie McFadden
John Belden Henry Miller

Mr. Thomas is a monumental contradiction of the popular adage that critics are persons who have failed in literature, for which libel the late Lord Beaconsfield was primarily responsible. For Mr. Thomas is the dramatic critic of the New York *SSA*, and *Her Husband's Wife* is decidedly credit-

able to his ability as a farceur and a writer of lines which are brilliant without pretending to be flights of winged epigrams. Epigrams, as a matter of fact, are seldom spoken except by impossible people on the stage, and Mr. Thomas apparently is too sane to depart too widely from the lines laid down for the diction of ordinary mortals.

The piece is something better than a superficial structure of situations. It proceeds from a premise of quite normal conditions in a lady who, though happily married, fancies that she is doomed to die young and decides to pick out her husband's second wife from among the most eligible of her intimate friends. It is perfectly normal in the average woman that she should under these circumstances pick out the most plain-faced spinster in her circle and leave the more seductively endowed to find husbands for themselves. The humor is in the resentment aroused in the object of her choice, that she should be put in the category of *passed* females. Her vanity is piqued and she revenges herself by resorting to the arts of the toilet to transform a drab cocoon into a brilliant butterfly, who practices the arts of coquetry to such good purpose that the wife is consumed with jealousy and is only too happy to throw physics to the dogs and reconcile herself to life when her selection resumes a broken engagement to the wife's brother.

But for one thing Mr. Thomas would have written a comedy of the highest order. When the curtain falls on the first act the thread of suspended interest is abruptly cut, and we foresee with unerring certainty just how everything is coming out in the end.

That notwithstanding he is able, by the pure imaginative quality of his pen, to create the equivoke essential to two lively after acts is a high tribute to his ability. For the piece is entertaining from beginning to end.

Happy author, though, to have the advantage of an actor like Henry Miller to put the bloom of life on his work—to give it color, light, shade, breadth and effect! In the role of the wife's benevolent Uncle John, who acts as a sort of kindly Providence, and watches the development of the intrigue with an amused seriousness, and in the capacity of a comic conspirator holds the threads of the plot always well in hand, Miller displayed an ability that made him very charming and gave him a prominence which was wholly normal and was the more interesting because he delicately refrained from exploiting his advantage to the detriment of the admirable harmony of the whole. Together with Miss Crews, he gave a remarkably clever light comedy performance of a well devised character.

As for Miss Crews, who plays the wife, her work proved of absorbing interest throughout. She gave a tip-top character study, full of details, rounded into an artistic and unswervingly consistent portrait of a type of woman that is no more improbable than the Mollusc of Hubert Henry Davis' recently produced comedy. She played with marked ability, with a fine sense of values and an admirable vein of refined comedy.

In the more aggressive part of the spinner, Emily Ladew, Grace Elliott scored a flattering success. She denoted the extreme plainness of the part in the first act with an audacious disregard of consequences, compensating herself in full when in the second and third acts she is permitted to work her transformation with all the embellishments of a rich wardrobe and the seductive touches of a talented hair-dresser.

Robert Warwick played the husband excellently, and Orme Caldera was good as the wife's brother in love with Emily. The comedy is clean, bright and bracing and deserves to succeed.

Irving Place—Amerika-Seppl.

(Der Amerika-Seppl), Bavarian folk-play, with songs and dance, in three acts, by Richard Mans.

Amerika-Seppl, produced at the Irving Place Theatre by the Bavarian players last Wednesday night, is screamingly funny. Roars of laughter followed the progress of the farce. Those who can should go to see it. It will be repeated twice before the close of the season, on May 23. While the dialect may bother the auditor, yet the players by their pantomime make the action perfectly clear. Amerika-Seppl as a laugh-producer beats Charley's Aunt. The situations are good. The humor is robust and racy of the soil, but its good-nature and the character of the acting remove all danger of offense.

Twenty years before the opening of the play Farmer Batzenhofer, father of Toni, and Farmer Bergmoser, father of Afra, agree that when their children grow up they shall be married. The boy and girl have reached maturity and Bergmoser and his daughter arrange a visit at the Batzenhofer farm. Batzenhofer, who is near bankruptcy, is afraid that if his friend hears of his financial condition he will decline to allow the marriage. Amerika-Seppl, his boon companion, a rogue and vagabond, arranges a plan by which the supposedly wealthy Bergmoser is to be hoodwinked. Cattle are borrowed from a neighbor and put in the empty stalls. Loads of manure are hauled into the barnyard. The house is cleaned and furnished. And now the

question arises, what is to be done with Barbara, the farmer's sister and housekeeper, a plump old maid, who would be sure to tell her brother's friend the true state of affairs? Ever-ready Seppl by a ruse induces her to journey to a distant city to consult one Father Quasimodo, a priest noted for his excellent advice. Quasimodo, of course, never existed. Barbara gone, Seppl disguises himself as a woman and when the Bergmosers come is presented to them as Barbara, Batzenhofer's sister. To keep up the pretense Seppl lies like a trooper. To make matters worse for him, Bergmoser makes violent love, and finally proposes marriage. Barbara's return clears up the situation. It turns out that Bergmoser, too, has no money and has looked to a marriage into Batzenhofer's family to rehabilitate himself. Both fathers consent to the betrothal of their children and the curtain falls on a scene of general happiness.

The company entered heartily into the spirit of the piece and acted with a verve that carried the audience along resistlessly. Hansi Schenk as Seppl could not have been better. The scenes between him and Max Schultes, the Bergmoser, were side-splitting. Toni Lang as Afra did an awkward country girl to the life.

Irving Place—Almenrauch und Edelweiss.

Bavarian folk-play with songs and dance, in five acts, by Hans Neuert. Produced May 9.

The Bavarian folk-players, under the management of Franz Gritl, are pleasing large audiences at the Irving Place Theatre. Every other night sees a change of play. Last Monday night Almenrauch und Edelweiss was the bill.

Evi, a servant in the employ of a wealthy farmer, is courted by the farmer's son, Menti, who has proved a great disappointment to his parents. Bitter enmity exists between Menti and huntsman Gaberl, also in love with Evi. Menti tells his father of his intention to marry Evi and is disowned. The father also falsely accuses Evi of being bad. The interview is still in progress when a police officer arrives with an order of arrest for Menti, whom Gaberl accuses of stabbing him. As a matter of fact the assault has been committed by a poacher, Quasi. Gaberl's perjured testimony sends his rival to jail. Evi, convinced of her lover's innocence, does everything in her power to clear him. Quasi, shot by Gaberl, before he dies confesses his guilt of the crime for which Menti is undergoing imprisonment. Menti is freed and his father consents to his marriage with Evi.

This slight plot seemed all the thinner for being spread out over five acts. The company was entirely adequate to the simple material with which it had to work. Luisa Gritl as Evi, and Sepp Kost as Rainthaler, a painter, who is everybody's friend, gave particularly good performances. The musical programme was an attractive part of the entertainment.

At the Fair.

In order to preserve the record of all plays presented in the course of the season, The Mirror below prints the titles and casts of the various playlets offered each day at the Actors' Fund Fair during the past week, beginning with

Tuesday.

REPENTANCE, a wordless poem in one act (three scenes), by W. H. D. Enny; music by Edward Jones.

Pierrot Pierrot W. H. D. Enny
Pierrot Fils Lottie Alfie
Gros Pierrot Harry C. Bradley
Maman Pierrot Deldrude Doyle

The STYX CLUB, a burlesquelet in one act, by Alice E. Ives.

Lady Isabel Hattie Walker
Hans Hiltcher Alice Warfield
Hedda Gabler Laura Alberts
Cleopatra Mary Hampton
Salome Blida Englund
Patricia O'Brien Lavinia Shannon
Peter Pan Clara Thropp
Glad Laura Burt
Anna, Queen of Herzegovina Elowena Newcastle

The Lily Julia Ralph
Madame X Pauline Willard
Adeline Van Hagen Frances Brooke
Galatea Mary Bertrand
Mercury Little Julia

THE ACTRESS, a dramatic monologue, by Laurence Sterne. Madame Pilar-Morin, in this scene Madame Pilar-Morin, by her pantomime, conveys to her audience seven characters—The Dresser, Marie; the Dog, Charlie; the Reporter, the Call Boy, the Manager, the Child, Nanette; the Nurse.

EXPLOSION OF MR. SMITH'S THEORY, a skit, by Amelia Weed Holbrook, under the direction of Craig Miner.

Mr. Smith Craig Miner
Mrs. Leopold Stern Craig Miner
Mrs. Flood Susanne Leigh
Maggie Moran Edith Hamilton
Katrina Ida Mulla
Mary Ann Dooley Susanne Willis
Mathilda Anderson Lissie Bochelle
Mary Brook Lotta Alter
Annie Baker Stewart Mackey
Autumnus Lætie Lebeck Harriet Davis
Malvina Stubbs Clara Thropp
Opellis Avendorf Belle Gold

Wednesday.

A Comedy drama in one act, by Anthony Hope. (Under the auspices of the Green-room Club.)

The Professor Bruce McRae
The Lady Selma Johnson

THE COMBINATION, a one-act comedy-drama, by Ross Burton. (Under the auspices of the Players Club.)

Tom Carter Robert Sloane Gill
Helen Frances Stevens
Janitor The Author

JULIUS CAESAR, Act III. Edwin Booth's version.

Julius Caesar	Howard Kyle
Marcus Antonius	Norman Hackett
Popilius Lenas	Voline Streamer
Marcus Brutus	Howard Gould
Caecilius Brutus	Samuel M. Forrest
Trebondius	William B. Russell
Decius Brutus	J. C. King
Metellus Climber	Lucius Henderson
Clunus	Milton Nobles
Servilius	Edward Morrissey
A Soothsayer	H. B. Hodges

Thursday.

THE LOTTERY MAN, Act I. by Rida Johnson Young. Performed by the stage hands of the Bijou Theatre.

Mrs. Wright	Steve Daunt
Foxy Peyton	Pete Woods
Jack Wright	Paul Tomm
Steven	Joe Pennington
Helen Heyer	Joe Hickey
Mrs. Peyton	Ed Harper
Lizzie Roberts	Louis Dubocq

RASPBERRY SHRUB—SEC., a character sketch by Frank Drake.

Hannah Dewley	Ina Hammer
Sarah Jane Dewley	L. C. Hale
Jenny, their niece	Louise Drew
Bob Taylor	Robert Dempster

THE REAL THING, a domestic episode in one act, by John Kendrick Bangs. Staged by Ira Hards.

Michael Maginnis	John Daly Murphy
Mrs. Thaddeus Perkins	Louise Galloway
Mrs. Delancy Peil	Sara Perry
Mrs. Browning	Leslie Bingham
Mrs. Hawkins	Laura Burt
Mrs. Bridget O'Hara	Ina Hammer
Bill	Henry Carlin

WHITE ROSES, an episode in one act, by Lottie Blair Parker. (Produced eighteen years ago by Daniel Frohman at the Lyceum Theatre, with Georgia Cayvan, Effie Shannon, and Mrs. Whiffen). Staged by Edgar McGregor.

Wilson	Mrs. Thomas Whiffen
Roosmund	Margaret McKinney
	Constance Bailey

Egypt, a play in one act, by Grace Livingston Furniss. Staged by Ira Hards. First time on any stage.

Mrs. Holt	Sara Perry
Mr. Holt	William Norton
Voice—Montgomery	Summerhayes
	E. H. Kelley
Nana	Louise Collins

THE REAL THING, a domestic episode in one act, by John Kendrick Bangs. Staged by Ira Hards.

Michael Maginnis	John Daly Murphy
Mrs. Thaddeus Perkins	Louise Galloway
Mrs. Delancy Peil	Sara Perry
Mrs. Browning	Leslie Bingham
Mrs. Hawkins	Laura Burt
Mrs. Bridget O'Hara	Ina Hammer
Bill	Henry Carlin

Friday.

LE MAIN, mimo-drama in one act, with music, by Henry Berney.

Vivette, actress	Camilia Dalberg
The Baron	Wallace Widdicombe
The Burglar	Duane Wager

THE OLD, OLD STORY, by Francis Wilson.

John Milbank	William Harrigan
Alice	Felicie Morris
Mr. Hamilton	Russell Bassett

THE STRONGER, by August Strindberg.

Madame X, an actress	Margaret Wycheley
Madame Y	Gilda Varesi

THE OLD FLUTE PLAYER, by Charles T. Dazey.

Mrs. Vanderlin	Kate Griffiths
John	Harry D. Taylor
Herr Kreutzer	Carl Sauermann
Anna	Grace Avery

A CALL FOR HELP, by Edgar Allan Woolf. Played by Minnie Dupree, supported by Richard Pitman and Albert Parker.

ASHES OF ROSES, by Alice Leah Pollock.

An Actress	Carlotta Nilsson
A Sister	Catherine Proctor
A Wife	Alice Leah Pollock

A GAME OF CARDS.

Chevalier Jo Rocheferier	Etienn Girardot
Messieur Mesclier, his old friend	Sol Aiken
Ross, his daughter	Alice Martin
Anatole, Chevalier's son	Harry Mammill
Sidney Drew in The Man With the Past	Sidney Drew
Borace Brummond	Mabel Normand
Bianca, his wife	F. B. Drew
Joe Drummond, his brother	Mary Clayton
Clinton, engaged to Joe	Mary Marsh
Lida B. Cook	Charles Clugston
Mr. Frenzay	A. Putnam
Charles Raynolds	Irving Vincent
Thomas	(Continued on page 27.)

THE THEATRICAL SITUATION

An Alliance of Producing Managers—A Request from the Theatre Owners' Association for a Conference with the Older Organization of Producers, Many of Whose Members Resign at a Subsequent Meeting—Affairs in the South and West.

Surprises continue in the field of the theatre. An important alliance was formed last week by prominent producing managers, including Charles Frohman, David Belasco, Henry W. Savage, Henry B. Harris, Joseph Brooks, Cohan and Harris, Klaw and Erlanger, Florene Ziegfeld, Augustus Pitou, Charles B. Dillingham, Joseph M. Gailes, Wagenhals and Kemper, Frederic Thompson, Al. H. Woods, Joseph Weber, Henry Miller, Daniel Frohman, William Harris and others. "These managers," says a member of the alliance, "who own and control two hundred of the leading traveling combinations in this country, to say nothing of their individual ownership of theatres or leases of theatres in the big cities, have placed the booking of their various combinations and interests exclusively in the hands of Klaw and Erlanger, with instructions to play only in such territory and in such theatres as will give the producing managers the support to which they are entitled for the vast outlay involved in making their productions." All time for these various attractions can only be secured through the offices of Klaw and Erlanger, who make the following statement:

During the past week much has been printed in the newspapers about various circuits of one-night stands, and circular letters have been sent out notifying the above producing managers where they must apply for their attractions. This means going back to the old theatrical conditions which existed twenty-five years ago, when producing managers who wanted to book attractions had to wander from place to place to get their dates, requiring sometimes from four to six months to make up a route. The theatrical business has outgrown these pinshole methods, as real capital is engaged in the theatrical profession now.

The significance of this combination can best be told by the statement that heretofore all alliances that have been formed in the theatrical business have been made by owners or lessees of theatres; but this combination is of world-wide interest, as it compiles the stars, plays and productions to the various theatres throughout the country.

Request for a Conference Granted.

The National Association of Theatrical Producing Managers held a regular meeting last Thursday and considered a request from John Cort, as president of the newly formed National Theatre Owners' Association, asking that his organization be permitted to make a statement before the producing managers. By a vote his request was granted, and within two weeks a special meeting will be held for that purpose. This association of producing managers is distinct from the managers' alliance, and has been in existence for several years.

The possibility of a great number of the producing managers' plays not being seen next season in the theatres under the control of the National Theatre Owners' Association brought about the request of Mr. Cort. These theatres are in various circuits which were lately merged under the control of the National Theatre Owners' Association.

Mr. Cort said in an interview: "The financial and business interests involved are so great and the outcome so important to the public that I felt it necessary to put the matter clearly up to the producers in an official way, and the quicker it is considered the better for all concerned. The National Theatre Owners' Association represents twelve hundred theatres."

Henry B. Harris, president of the National Association of Theatrical Producing Managers, presided at the directors' meeting. Other directors present were William A. Brady, Joseph Brooks, and Samuel A. Scribner. Those who attended the meeting are reticent, but one of the directors, who did not want his name used, said:

I voted for the conference, and when the general meeting of producers and owners is held I want to see every man come out and give his views on the situation. Upon the question of merit of the controversy existing between certain members of the two associations, have nothing to say, nor is that a matter to be considered; it is simply a business proposition that confronts the entire theatrical interests of the country and the public as well.

Personal or selfish interests of a few men should not be permitted to jeopardize the financial investments of the many by any

discrimination to the general injury of all, nor to prevent the public from seeing such plays as it may desire.

A Sensational Development.

At a special meeting of the Board of Directors of the National Theatrical Producing Managers' Association last Saturday Henry B. Harris, president of the association, tendered his resignation in the following letter:

Gentlemen:
Early in the career of this association it was resolved that none of the deliberations and resolutions discussed and passed by this board or association were to be given out to the press or public unless so specially ordered by the board, and then only through our secretary or president.

This distinct understanding was deliberately and grossly violated by a member, who gave out the happenings of last Thursday's meeting, which were not only incorrectly quoted, but were utilized for the benefit of some one not a member of this organization.

I do not care to hold office or membership in an association that has members who have so little regard for their pledges, so I now tender my resignation as president and member, to take effect immediately.

Joseph Brooks, secretary of the association, then announced that for like reasons the following members had also resigned: George M. Cohan, A. L. Erlanger, James Forbes, Joseph M. Gailes, Sam Harris, William Harris, Marc Klaw, Frank McKee, Frederic Thompson, A. W. Dingwall, and Mr. Brooks himself.

The National Theatrical Producing Managers' Association was formed three years ago for the purpose of mutual protection principally against the abuses and dishonest methods of managers of theatres in one-night stands. These abuses had become of such a gross and flagrant nature that at every meeting of the Board of Directors hours were taken up in listening to the complaints of touring managers and agents against the unbusinesslike and dishonest practices of managers in certain one-night stands.

A Movement for a Receivership.

An order was issued by Justice Whitney in the Supreme Court last Wednesday at the instance of Messrs. Klaw and Erlanger requiring Albert Weis to show cause why a receiver should not be appointed for the theatres in the Southwest in which they were jointly interested. Mr. Weis is treasurer of the recently formed National Theatre Owners' Association, which has declared for the so-called "open door."

Klaw and Erlanger and Mr. Weis jointly operated leading theatres in the Southwest, including such places as San Antonio, Houston, Galveston, Fort Worth, Dallas, Beaumont, Memphis, and Savannah. In applying for a receiver Klaw and Erlanger alleged that Mr. Weis had violated his agreement with them and that last June they paid to him a large sum of money for an interest in the Texas circuit and they were to be given the exclusive booking of these theatres.

John Cort, of the newly formed National Theatre Owners' Association, after the foregoing statement had been issued, made an announcement. Weis is treasurer of the owners' association, and it is on this account, says Cort, that Klaw and Erlanger have brought suit. Cort says that they hold a 25 per cent. interest in the Weis theatres in Dallas, Fort Worth, Galveston, and Houston, but have no claim on the other houses in the circuit.

Southern Managers Meet.

A dispatch from Atlanta, Ga., on May 12 said:

The Southern theatre managers met here to-day in all-day session for the purpose of discussing the theatrical situation. The meeting was called immediately after the announcement of Klaw and Erlanger that they would build theatres in the South to run in opposition to the "open door" houses. Behind closed doors the following members met: Nick Smith, of Pensacola; J. D. Burbridge, of Jacksonville; Henry Mayer, of Vicksburg, Miss.; Mark Bixler, of Hattiesburg, Miss.; P. R. Albert, of Chattanooga; Charles Scott, of Lexington, Ky.; Fritz Staub, of Knoxville, Tenn.; S. A. Schloss, of Charlotte, N. C.; F. H. Springer, of Columbus, Ga.; W. A. Sheets, of Nashville, Tenn.; Jake Wells, E. M. Horine, and

Henry De Give. Jake Wells, of the Wells Circuit, represents Albert Weis, who has theatres in Charleston and Savannah and in Texas.

A Possibility in the West?

The Seattle Times of May 5 had an article headed "Syndicate to Get Majestic Theatre," and claimed that "advises from New York indicate that Klaw and Erlanger will play through the Northwest in Sullivan and Considine houses." The Times gave the future arrangement of theatres in Seattle as follows: Majestic, Klaw and Erlanger; New Orpheum, Orpheum Vaudeville; Orpheum, Sullivan and Considine; Moore and Alhamra theatres, Shubert; Grand, William Morris; Seattle Theatre, Baker and Helig stock.

A MINNOS representative at Klaw and Erlanger's office in this city, inquiring about this statement, was informed by Mr. Murray that the use of Sullivan and Considine theatres had been offered to Klaw and Erlanger, but that they had made no decision in the matter. "It is the plan of Klaw and Erlanger," said Mr. Murray, "to build up a new circuit in the West and Northwest."

Other Events That Bear on the Situation

The latest organization to affiliate itself with the National Theatre Owners' Association, of which John Cort is president, is the Eastern Theatre Managers' Association, which was organized in Philadelphia last week. The association is made up of managers representing sixty theatres in towns and cities of New Jersey, southern Pennsylvania and eastern New York. They declared for the open door policy as adopted by Mr. Cort's organization, and will become members of that body. As is the case in other circuits of the West and South, they will book their plays through the National Theatre Owners' Association. Among the towns included in this new body are Atlantic City, N. J.; Allentown, York, Lancaster, Johnstown, Connellsville, Chester and Altoona, Pa., and Glens Falls, Cortland, and Newburgh, N. Y. Most of these towns were originally in the Julius Cahn Circuit.

It was reported yesterday that Jacob Wells cannot turn over the Leath Circuit to the open door policy. The Leath houses are located in Richmond, Norfolk, Roanoke, and Lynchburg. Mr. Neal, the late Thomas Leath's executor, wrote Klaw and Erlanger last Friday that he intends to remain loyal to them, regardless of Wells' disposition in the matter. The Richmond Leader corroborates this statement under the following heading: "Leath Theatres Not With Independents. Jake Wells Has No Power to Take Them from K. and E. Syndicate."

Another city which is out of the one-night stand combination is Nashville. William Sheats, manager of the Theatre Vendome in that city, has telegraphed Klaw and Erlanger that he remains loyal to them. Jake Tannenbaum, who controls both theatres in Mobile, also declines to participate in the new movement.

It is said that a new theatre to be controlled by Klaw and Erlanger will be opened in Atlanta by next Fall. Ben A. Stevens, general representative for Klaw and Erlanger, leaves for Atlanta on Sunday to close a contract for the new playhouse. No less than six offers of a new theatre have come from responsible Atlanta business men, it is said.

In Macon the Chamber of Commerce has voted to erect a new house for Klaw and Erlanger, and their proposition, which reached Mr. Erlanger on Thursday, has been accepted. From Jacksonville James Delcher writes that he will accept bookings only from the Syndicate office.

Harry G. Sommers last Friday wrote the following letter to John Cort, it is said:

My attention has just been called to rumors in circulation that I am about, or intend to align myself with your association. There is absolutely no truth in these statements. I am perfectly satisfied with my connection with Messrs. Klaw and Erlanger, and have every confidence in their ability to take care of my theatres.

Mr. Sommers controls theatres located as follows: Grand Rapids, Mich.; South Bend, Ind.; Lafayette, Ind.; Richmond, Ind.; Elkhart, Ind.; Goshen, Ind.; Marion, Ind.; Benton Harbor, Mich.; Dowagiac, Mich.; Cairo, Ill., and Connersville, Ind.

Among the new circuits which have joined the National Theatre Owners' Association in the last week are those controlled by the Northwestern Managers' Association, representing twenty-six theatres in Michigan, Minnesota, and Wisconsin, and the Olendorf and Bell Circuit in the Middle West, which comprises a string of houses in southwest Missouri and Kansas. Another circuit which is said to have joined the "open door" movement is Overholser's Oklahoma Circuit. The association now claims nearly 1,600 theatres.

CANADIAN AMUSEMENTS

ROBSON BLACK'S TIMELY GOSSIP OF AFFAIRS IN THE DOMINION.

King Edward's Death Closed Theatres—A Circuit That "Swings" 350 Houses—The Ban on Questionable Plays—Summer Plans—The Actors' Fund Benefit—A Stringent Law.

(Special Correspondence of The Mirror.)

TORONTO, May 16.—The death of King Edward caused a rather chaotic condition in theatrical circles here. Forbes-Robertson summarily canceled his two Saturday performances of *The Passing of the Third Floor Back*, and instead of waiting until Sunday to leave for New York, bound for England, set out on his journey on Saturday afternoon. Every seat at the Royal Alexandra had been sold out many days previously, and disappointment was naturally keen. By the way, THE MIRROR understands that the receipts for the week for Mr. Robertson's eight performances were \$18,000, an exceptionally fine total for any Toronto theatre. The scenery and properties of the play, in accordance with the original intention to close the tour in this city, were stored in the theatre, and will be sent down to New York in September for the opening of the Fall tour. Percy Burton got back from the West on Friday with arrangements complete for thirty-five weeks of next season for Mr. Robertson, though it is expected Chicago will block any further plans by a monopoly of the star and his remarkable drama, following New York's example.

A Canadian theatrical circuit that "swings" no less than 350 houses may be rather interesting to our American brethren. The Northwestern Affiliated Theatrical Circuits, as it is called, has just finished a good season and is preparing for a live campaign next Fall. There are three branches to the Northwestern—namely, the C. P. Walker Circuit, with 150 theatres in northern Minnesota, northern North Dakota, and western Canada; the H. L. Walker Circuit has 100 theatres in central and northern South Dakota, central Minnesota, and southern North Dakota; the Maurice Jencks Circuit has 100 theatres in southern South Dakota, southern Minnesota, Iowa, and Nebraska. The combination is a live one and in the hands of progressive managers.

Chauncey Olcott was the guest of the Toronto Press Club last week with Forbes-Robertson, the dinner being held at the King Edward Hotel. The event brought from Mr. Robertson an announcement that he looked forward to a presentation of *Hamlet* here next season.

By the bye, Chauncey Olcott takes up cudgels for the Irish actors on the American stage in an interview with a newspaper. "Irish people," says he, "have the ideal poetic temperament."

Three Weeks ran a curious gauntlet this week at the Grand Opera House. Herded by Miss Glyn's tanglefoot tale so widely and so mysteriously distributed, feminine curiosity packed the house at eight performances. As a drama it hasn't a leg to stand on; as a theatrical sugar-stick it sends a woman audience away in ten different varieties of delight. The show will be sent out again next season.

When The Girl from Rector's was playing in Hamilton a few evenings ago the shock to the audience was so great that a considerable portion of them picked up their wraps and cleared for the street. It has not been given a chance to appear in Toronto thus far.

Rumor had it that some energetic impresario down in Montreal was forming a stock company to give high-class royalty dramas through the Summer. The venture fell through, however, and actors with companies here last week who were to join it went on to New York.

The Actors' Fund Fair in New York attracted quite a party of professional players resident in this city, who could not resist attending such a notable gathering.

It is quite likely that on the day of King Edward's funeral all Canadian theatres will close. This seems to be the popular sentiment in this center at least.

In well-informed circles the belief that the series of annual amateur musical and dramatic competitions instituted by Earl Grey, the Governor-General, will not be continued steadily gains support. This is the last year of his Excellency's term of office in Canada, and there seems no public personage upon whom to place the robe of art patron. The successor of Earl Grey in his official position is not yet known.

The local committee of theatre managers, which organized the Actors' Fund benefit, have been able to turn over about \$600 to the central treasury. The amount, small as it was, represented sterling work by the Toronto men: the public in Canada is almost totally unacquainted with the nature of the Actors' Fund, hence the moderation in attending benefits.

May I bring a new and stringent law into effect in the province of Ontario, that caused theatre and picture house men to sit up with a start. The annual fee for having a picture machine cabinet in the theatre jumped from \$10 to \$25. In addition the authorities secured a new hold on house owners or managers. Before any man received his license he was required to swear before a notary that every detail of his machine and auditorium was absolutely in accordance with the legal specifications. This gives the inspectors a new leverage, for in case an owner or manager is found to have violated the requirements in widths of aisle, number of exits, etc., he can be tried for perjury.

ROBSON BLACK.

EBEN PLYMPTON ILL.



Photo Hall, N. Y.

Eben Plympton, the well-known Shakespearean actor, was taken to Roosevelt Hospital, New York city, last week, and on Friday underwent an operation that was said to be successful. The operation was performed by Dr. Charles H. Peck, but on account of the age of the patient, who has reached nearly sixty years, some misgivings as to the outcome are entertained. His general condition is described as serious.

Mr. Plympton was born in Boston in the early 50's, and after some experience on the amateur stage went to California, where he made his professional debut at Stockton. He became leading man for Adelaide Neilson, and played prominent parts with McCullough, Booth, Barrett, and John T. Raymond. He was also connected with the Park Theatre in Brooklyn and Wallack's Stock company. Last season he appeared in *The Man from Home*.

The Actors' Fund Fair.

(Continued from page 9.)

"Drink to Me Only with Thine Eyes," and Miss Springer got down every word without an error.

The Lyceum Theatre booth, of which Emma Frohman was chairman, proved a great center of attraction, not only by reason of its beautiful display, but also because it was the headquarters of many of the prettiest actresses now in New York. Ruth Maycliffe, Valli Valli, Adriennes Au-garde, Ethel Hornick Walker, and Louise Founds were among those present.

The first drawing of the Fair was held Wednesday night. The prize was the \$200 diamond pin contributed by Margaret Man-nering. The lucky chance was held by John Parsons, Jr.

Nina Pasquet has a parrot that told fortunes—10 cents a chance. Four hundred was the total told Tuesday. The parrot talked very plainly and yelled: "Hip! Hip Hooray!" when it was pleased.

Alice Fischer made short work of selling the 500 two-dollar chances on a diamond necklace Wednesday. She had an efficient lieutenant in Alf Hayman.

Valli Valli and Ruth Maycliffe made very attractive and exceptionally successful flower girls Wednesday.

Marcelle Myrtle, recently the premiere danseuse of the Metropolitan Opera House, appeared on the dancing pavilion of the Café Chantant. She gave her classic Greca and barefoot dance.

A letter from Theodore Roosevelt, together with a bullet fired by the Colonel with good effect, was raffled off at the Actors' Fund booth. The letter was written in lead pencil, from East Africa, and addressed to Charles Burnham, as follows:

DEAR MR. BURNHAM.—I haven't any trophies. The skins, etc., are for the National Museum. I inclose you a bullet I used in killing a bull elephant. It may be of no use to you. Of course, if so, throw it away. Wishing your fair success, I am,

Sincerely,

(Signed) THEODORE ROOSEVELT.

The letter, together with the bullet, was framed by those in charge of the Actors' Fund booth, and raffled off at 25 cents a chance.

A typical bill at the Café Chantant was that of Friday, when the attractions included Hy Mayer, Ida O'Day, Susan Rocamore, Hubert Wilke, Frank Coombs, Effingham Pinto, and Margaret McKinney. In the evening in the dance hall below the big feature was the Merry Widow waltz, danced by Donald Brian and Marguerite Clark.

The Friars who hustled out the daily issues of that most entertaining of news sheets, *Fair Topics*, deserve a vote of thanks by the Board of Directors. It was down to the hour and passed out of existence amid general regret with a great future behind it.

One of the most radiant beauties of the Fair was Mary Elizabeth Forbes, the original of Harrison Fisher's "Fair Girl," which appeared on the Fair posters and official programme. Miss Forbes was leading woman in *The Man from Home* company this season.

About 500 of the White Rats of America assembled at their clubrooms on Friday and marched in body to the Fair.

Mrs. Butterfield, of Fifth Avenue, widow of General Daniel Butterfield, spent an afternoon at the Fair, and Mr. Francis Conrad, the society man who worked hard for the Fair, took her around. As the result of his efforts the fund is richer many dollars.

Senator Reynolds bought the Marie Callan Cup and presented it to Miss Galland.

Nella Bergen, Raymond Hitchcock, and Blanche Ring were among the volunteer helpers at the racing wheels.

Pearl Eyring, a former prominent actress but now a newspaper writer, was a hard worker on the general women's committee.

Mrs. Ryan Walker and her sister, Florence Davis, were notable in the throng of handsomely gowned and pretty women who visited the Fair on Friday.

John Philip Sousa's two attractive daughters assisted Miss Galland in the tea booth.

Ida Brooks Hunt, the prima donna of *The Chocolate Soldier*, was a liberal patron of the Fair.

Madame Nazimova visited the Fair and bought numerous chances.

Amelia Bingham had only time to get her millinery booth in readiness for the rush business of the week before she left for St. Louis to begin her tenth annual engagement at the Suburban Garden.

Helen Marest, 200 West Forty-ninth Street, New York, won the \$500 in gold raffled off on Saturday. Francis Wilson won the "Billie Burke" canoe; J. C. King, of the Players' Club, received the gold set; E. Colby, 1760 Broadway, drew the \$25 in gold; V. Casto, 859 Seventh Avenue, got the Julia Dean silver dish.

In the New Louvre Bathskeller, Salt Lake City, on the evening of May 10 there was a performance for the benefit of the Fund, attended by a large audience of prominent persons. C. N. Sutton, manager of the Orpheum, was prominent in management of the affair. The programme was composed of the feature numbers from the various local playhouses. The following acts appeared: Deiro and Poreini, Milanese Minstrels, from the Orpheum; Bert C. Swor, Frank Woods and Jocko, the monkey, from the Colonial, in "Good-By, John"; the Red Mill Quartette from the Colonial (S. Scott, Joseph Collins, D. Miller, and Joe Mack); the Dutch Kiddies from the Colonial; Alice Vernice, singing and dancing, from the Colonial; John Post, operatic tenor; Bonny and Freeman, singing and dancing, from the Casino; Miss Palmer, vocalist, from the Majestic; Angel City Trio from the Majestic; Abby Mitchell, topical songs, from the Mission; Rosa Roma, violinist, from the Daniels; De Santis Venetian Orchestra, Louvre; Leo Wolf, cellist, Isis; Miss Locke and Mrs. Hendricks, soloists, Louvre.

On Wednesday evening the White Rats and the Vaudeville Comedy Club occupied two of the bowling alleys. The rivalry between the two organizations was very keen and their respective rosters were in a constant state of frenzy at the closeness of the scores. The White Rats won two games with the following line-up: Flick, 133, 144; Davenport, 142, 93; Gibson, 149, 102; Work, 115, 152; Yalto, 95, 159; totals, 635, 648. The Comedy Club was represented by the following: McKay, 104, 81; Schumacher, 135, 133; Lord, 135, 174; Taylor, 115, 153; Broad, 135, 89; totals, 628, 629.

Tuesday night was "Dramatists' Night" on the bowling alleys. The sport apparently was too strenuous for the creators of our entertainment and a meagre gathering was the result. William C. De Mille proved an adept, scoring 201 and 220.

The Friars were equally reluctant to show their strength, and the contest arranged for their benefit on Friday evening had to be called off.

The dance hall was tested to its capacity on Friday evening, when Donald Brian and Marguerite Clark appeared in their advertised dance.

The twelve girls who won the *Globe* beauty contest, open only to chorus and show girls, were on hand at the Fair Saturday afternoon and evening. They wore white sashes, with the words "Globe Flower Girls" in gold letters. The girls include Edna Chase, Alice Belga, Jessie York, Anita Pollock, Octavia Hayne, Jessie Depew, Claire Inge, Julie Newell, Anita MacTavish, Gertrude Eddington, Nellie Hagreen, and Alice Chase.

A typographical error in the caption to the portrait of F. E. Mackay, published last week, had his name erroneously spelled with an "e."

The attendance reached high water mark up to that time Friday afternoon, and crossed the 11,000 mark.

Mrs. S. Stanwood Menkin was in charge of the Floral booth Friday with the society girls, in the absence of Mrs. James Speyer.

Friday night Marjorie Gould Drexel and her husband, Anthony Drexel, Jr., made their first public appearance since they were married. They visited the Floral booth and assisted Mrs. James Speyer in the sale of boutonnieres.

Raffling was begun Friday, and the first winner was J. F. Farson, Jr., a broker with offices at 21 Broad Street. He captured the \$250 diamond pin donated by Mary Man-nering with number 379.

The contest for the most popular actress promised to be the hottest ever held. Billie Burke and Pauline Fredericks have both passed the 5,000 mark with votes selling at 10 cents apiece, and Julia Sanderson is a close third.

George Gould and Vivian Gould carried flower trays and disposed of the flowers at the Court of Honor on Friday.

Friday afternoon the contest for the most popular actor became exciting for the first time. H. B. Warner, who is assisting at the Beauty booth, opposite the contest, had been leading easily, but early in the afternoon a number of matinee girls discovered Norman Hackett in the Players' Club booth and rushed him to the voting platform, where he was quickly jumped into the lead.

Julia Arthur (Mrs. B. P. Cheney) collected several handfuls of money at the Country Grocery Store Friday by jumping on the counter and rehearsing in burlesque a scene from *The Prodigal Daughter*, in which she had a leading part a dozen years ago.

Andrew Mack, W. W. Jefferson, son of the late Joseph Jefferson; Jack Hazzard, and Effingham Pinto auctioned off straw hats on Friday to admiring matinee girls and received as high as \$10 for a hat.

Blanche Ring and her sister, Frances Ring, cleaned up several hundred dollars within a half hour at the Fair on Friday by going from booth to booth and helping auction goods.

The Fair was beneficiary by \$155.25 after Florence Bennett, leading woman of the Majestics burlesque show, passed among the Columbia Theatre audience Friday night selling newspapers, photographs and other small articles. Before her expedition, in which six other burlesque actresses accompanied her, Miss Bennett made an appeal for the fund from the stage.

Ida Mille made a big hit as the Dutch servant girl in the play *Solving the Servant Girl Problem*, written by a Professional Woman's League member for the Fair. Miss Mille evidently is fitted for such parts.

The following prominent actresses comprised the committee which was appointed to meet the President on his arrival at the Fair on Monday afternoon of the opening, and which conducted him to the Court of Honor: Marie Tempest, chairman; Blanche Bates, Nance O'Neill, Viola Allen, Dorothy Donnelly, Amelia Bingham, Hattie Williams, Alla Nazimova, Ruth Maycliffe, Charlotte Walker, Bijou Fernandez, Valli Valli, Julia Sanderson, Marguerite Clark.

A genuine case of stage fright: After W. H. Crane had delivered his address to the President, at the formal reception, the Chief Executive in a whispered aside remarked to the comedian with a twinkle in his eyes: "I say, Crane, you looked like a man about to be led out to execution." And Crane confessed to some such feeling.

Mildred Holland's doll, dressed to look like her as the Empress Josephine, was the first to "cash in." Bright and early on Monday the Fair managers turned in \$200 that Miss Holland collected from the sale of chances on the doll which she donated to the Doll Booth.

Madame Nordica assisted Bertha Galland one day pouring tea in the tea booth.

Effingham Pinto and Miss Swinburn, of The Climax company, were an interesting feature throughout the week in the Café Chantant by their fine rendering of Breill's "Song of the Soul" from that play.

The success of the Fair is best demonstrated by the fact that it was extended another day and did not close until long past midnight of Monday, too late for THE MINER to get the final results of the various voting contests and a summary of the aggregate receipts into this issue, which went to press before the Fair closed its doors.

There was a widely expressed desire to carry it over several days more, but General Manager Burnham was prompted to reject these suggestions, as the workers who had been on duty continuously for a week were physically exhausted and in sad need of rest. Most of the attractions at the theatres shortened their performances last evening to enable the players to reach the armory in time to participate in the closing scenes, which promised the greatest excitement of the week.

These are additional subscriptions to the Actors' Fund through the committee of which A. L. Erlanger is chairman: Maxine Elliott, \$100; business and professional men at Leominster, Mass., \$7.50; Helen Ten Brook, \$10; Three Twins company, \$80; Olga Nethersole, \$25; Olga Nethersole company, \$14; George B. Peck, \$10; J. T. Keeler, \$5; Jessie Graham, Old Homestead company, \$2; Sir Hopkins company, \$25; Talk of New York company, \$32.50. Previously acknowledged, \$37,802.50. Grand total, \$38,003.50.

L. P. HICKS ILL.

L. P. Hicks, a member of the Graustark company (Central), who is ill at St. Vincent Hospital, is reported to be improving. The Actors' Fund have taken charge of the case and everything is being done to make the patient comfortable. Mr. Hicks is an actor of the old school and has been a member of the theatrical profession since his youth.

BERNHARDY ON TOUR.

Sarah Bernhardt left Paris Sunday for a tour of France, Switzerland and Belgium. She will then come to America. She will return to France in February, 1911. Madame Rejane has gone to Italy to tour the country till June.

THE ACTORS' SOCIETY

SECRETARY H. NELSON MOREY COMMENTS ON THE WORK OF THE SOCIETY AT THE FAIR.

The Actors' Society Booth Successful Beyond Expectation—Nathaniel Anderson Has Returned to Town—Many Engagements for Stock Cos.—Personal Chat



Nathaniel Anderson, pictured above, is a young actor of approved twentieth century methods. At the same time he has absorbed all that is good from the school of tradition. He has read the flowing verse of Shakespeare, reasoned in acting with Ibsen and finally adapted himself to the pitiful force of the modern author.

Mr. Anderson has had the fortune to play in Louis James, Virginia Held and others of equally high standing. He is the young actor who somewhat surprised Chicago last summer by his splendid rendering of *Alecia Karsenein* in *Anne Karenine* while playing this piece with Virginia Held. He has wide experience with the best of stock companies.

On three different occasions Mr. Anderson has borne the responsibility of being featured. He can, therefore, claim a position in the class of actors of the highest talent. Mr. Anderson demonstrated his ability this season at the Bush Temple Theatre, Chicago, where he added the seconds. Many favorable comments have passed on his skill in giving clean-cut portraits in the allotted one week's time. Among the well-known people whom Mr. Anderson has supported in his second are Laura Bush, Virginia Held, Adeline Fitz-Allen, Olive Oliver and Isabelle Hyman.

Ernest Troxer has been engaged by Frederick Thompson to play in *The Come Upstairs* on the New Amsterdam Theatre Roof this summer. Next season he continues in *Rebecca of Sunnybrook Farm*.

Arthur Hoy closed with Robert Millard at the City Theatre Saturday night. He leaves today (Tuesday) for Savannah to act and direct in a stock company in that city.

Alphonso Ether has returned from the Colonial Theatre, Columbus, Ohio, where he was playing in stock.

Hal Histon is playing with the Ralph Stuart Stock company in Paterson, N. J.

W. D. Stone, who has been seen playing this season with the successful Silver Thread company, reports the closing of the company Saturday, May 14. Louise Kent, Edith Cooke and Leslie Stowe will be in town early this week.

Albert Tavernier, who has had a very successful season with The Climax, has just returned to New York.

Too much praise cannot be given to the work done by the volunteers on the Committee at the Actors' Fund Fair. Mrs. Fred Morris, chairman of the Actors' Society Department, enlisted the services of Edgar Allan Woolf. He assisted her in a very generous manner and through his efforts and assistance success was attained. The Actors' Society bore a vast amount of work—the Café Chantant, the Dance Hall, the Bargain Counter, the Rife Range, the Bowling Alley, and the Dressing Room Booth were all in his charge. The Society was glad to accept the services of some of the officers of the Seventy-first Regiment to complete its committee of over 100 workers. Most of these volunteers worked on the Rife Range. This department drew large crowds, who were interested in firearms. Captain George W. Orton was one of the most active in the work. He was ably assisted by Captain Robert E. Henne, Captain John P. Jenkins, Lieutenant S. J. Delaney, Lieutenant Howard Hopkins, Lieutenant H. A. Kehrbach, Captain John P. Jenkins, Captain James E. Peck, Captain A. Practice, Lieutenant F. C. Kehnholz, Lieutenant J. R. Pottier, Lieutenant T. B. McManus and Sergeant Doyle. Our sincere thanks are due these men. The time and attention which they gave to the work have helped greatly in making the Fair successful.

The seal of the regular members of the society who served in different capacities on the committees was enormous. Their party operation resulted in success far beyond anticipation.

The Café Chantant proved a great attraction at the Fair and was filled at all times. On many occasions visitors had to wait outside until some room could be made. All the other departments were successful beyond expectation. Every one seemed to work with one idea in mind—to swell the receipts for the fund.

COMPOSER NEVIN RETURNS.

AFTERMATH OF THE BERLIN PREMIERE OF HIS OPERA POIA.

Composer Declares That He Was the Victim of Anti-Foreign Feeling in the Gallery and Was Badly Treated by a Vindictive Press—An Ex-New York Musical Critic Who Witnessed the Premiere Discusses the Work and Comes to Another Conclusion—Disputes as to Merit of Operas.

Arthur Nevin, the composer of the Indian opera *Poia*, which was recently produced at the Royal Opera House in Berlin and severely criticised by the press of that city, returned on the *Kaiser Wilhelm der Grosse* last Tuesday and was promptly interviewed by the daily press as to his experience.

Mr. Nevin told the reporters that he was subjected to personal abuse, not criticism, and when he and his librettist, Mr. Randolph Hartley, were called before the curtain the applause was genuine, but it was mingled with organised hissing and whistling in the gallery. The students, not content with whistling with their mouths, had enormous doorkeys, which they blew into with great gusto. The papers in Berlin said that the production of *Poia* had created more excitement than any other opera since *The Meistersinger*.

"I think that the opposition to my opera was due to two causes," declared Mr. Nevin: "first, on account of a rumor that the Crown Prince was interested in its production, and, secondly, the anti-foreign sentiment, which exists very strongly in Germany."

He denied that the Crown Prince had manifested any interest in the production save to attend the second performance, and that there was no justification for the belief that the Kaiser's family had tried to prescribe the artistic pabulum for the Berlin public on this occasion. Mr. Nevin said he could hardly answer the question whether *Poia* was a success, "because the attacks made upon me so unexpectedly," he added, "so upset me that I hardly knew where I stood."

"So far as the people were concerned, I was told that *Poia* was popular, and it was put on for four performances in one week and then the Opera House was closed for the season for repairs."

"The Crown Prince did come to hear the opera on the second performance, and had the Opera House connected by telephone with the palace at Potsdam on Friday, the final performance, so that the Emperor and Empress could hear it. The critics admitted that the orchestration was good, but they qualified that remark by saying that I did not write it."

August Spanuth, for many years well known as a musical critic in New York and at present residing in Berlin, discusses the *Poia* premiere as follows in his regular letter to the *Staats Zeitung*:

"My task to-day is not a pleasant one. I am not aware that I have ever neglected an opportunity of encouraging musical culture in America, and by force of habit I invariably champion the hopeful future of American composition. But it would justly be considered a crime against the good cause if I remained silent or concealed the facts as to the why and wherefore of the fearful fiasco of *Poia*, by Arthur Nevin, at the Royal Opera House last Saturday.

"A regrettable attempt will doubtless be made by Chauvenists and persons actuated by business interests—who sometimes are identical—that an anti-foreign feeling, especially directed against everything American, paved the downfall of the opera. If I had not been present in person at the premiere I should almost wish that this convenient explanation were true. But it is of no avail; there is no gainsaying the facts: it truly needed no animosity on the part of the audience to be sadly bored by the three acts of *Poia*. And when the enthusiastic applause of those who had come for that specific purpose was continually growing more demonstrative—who could blame the young men in the gallery that they took their house-keys out of their pockets and began to make a noise such as was never before heard in the Royal Opera House?

"And now, mark you, the above-named Chauvenists and business men will succeed in drawing a parallel between the *Poia* premiere in Berlin and the *Tannhäuser* premiere in Paris. And then a worse thing than the failure of his opera will befall poor Nevin—he will be elevated to the rank of a martyr. And a more tragic fate can hardly be conceived for a man who lacks the intrinsic qualities to attain the rank designed for him."

"In the remorseless criticism of the combined Berlin press there are numerous references to 'American dilettantism' and they are all the more difficult to parry because Mr. Nevin's work does in fact bear the stamp of dilettantism. But this work was found worthy of being produced on the royal stage, the leading stage of Germany—a distinction which will never fail to the lot of many German composers who surely are possessed of a little more capacity than Mr. Nevin. Does not this justify the assumption that an opera so distinguished should be the best and the most mature of what America has to offer? Now the Berliners witnessed the performance and obtained an impression quite different from what they expected. Naturally the inference is drawn that America falls considerably short of the modest expectations that were entertained of it."

"Anyone fairly well informed about our operatic conditions is aware that this is not a question of a mistake of judgment on the part of the managing director, but that the initiative for the production of *Poia* emanated from the highest authority. And this highest authority cannot be made responsible. It unquestionably waived all artistic considerations and allowed itself to be wholly governed by political maxims. Nevin had played a part of his opera before the President in Washington. So there was a favorable opportunity to amuse the Washington government by the performance of an American opera. And this object would have been attained; everybody would have gratefully rejoiced had not the work proved so inherently weak. One is really compelled to wonder how Mr. Nevin felt during the preparatory stages. All artists naturally indulge in self-delusions to a greater or lesser extent regarding their own genius; but it is hardly possible that the unexpected honor of a Berlin production turned Mr. Nevin's head so completely that he lost all sense of self-appraisal."

The Berlin correspondent of the *Musical Courier* treats the production as a gratifying success.

"In Nevin's music," he says, "there is a certain monotony, it is true, but there are also certain distinct features which at once impress themselves upon the unprejudiced listener as his manner of writing for the singers, which is melodious and grateful; his orchestration, which is euphonious and often characteristic, and his admirable treatment of the chorus."

"As I said before, he has his people really sing; in fact, although there are unmistakable Wagnerian influences in the orchestra, Nevin's style as a whole is not Wagnerian. It inclines more toward the new Italian, particularly Puccini. There are also Bizet and even Delibes reminiscences. The score abounds in charming orchestra coloring. What I most missed in the music were contrasts and climaxes; there is really no great, powerful climax. All in all, however, *Poia* is the work of a gifted, schooled musician."

"The young American composer certainly has reason to be proud of the enthusiastic applause bestowed upon him last night."

"The scenic effects were beautiful and it must have cost the Royal Opera many thousands of dollars to stage the opera, for there was nothing in all the rich and varied paraphernalia of this great stage that could be utilized; all the costumes, properties and scene effects had to be made especially for this work."

THE SEAGOERS.

Among the theatrical people who sailed for Europe last week were Enrico Caruso, Johanna Gadski, Olive Fremstad, Geraldine Farrar, Mariaka Aldrich, Emmy Destinn, Sidney Homer, Louise Homer, Pasquale Amato, Signor Campanari, Alfred Hertz, Riccardo Martin, Albert Reiss, Giulio Rossini, Antonio Scotti, and Andreas de Legurola. They sailed May 10 on the *Kaiser Wilhelm II*. Adeline Genée and Olga Nethersole were also passengers on the *Kaiser Wilhelm II*.

The same day Walter Hale sailed on the *New Amsterdam*. He will be joined later by his wife, Louise Closer Hale, as soon as Linu's Husbands, in which she is appearing, closes. On the *Mountaineer*, which sailed May 11, were Martin Beck, J. Forbes-Robertson and his business-manager, Percy Power; Pauline Chase, who made a flying trip to the Fair; Charles Dillingham, Irene Pringle, Eva MacDonald, the Australian actress who will appear in *Waggonhals* and Kemper's production of *Seven Days next season*; Ted D. Marks, and Henry Lee.

W. W. Aulick, of the Liebler staff, was another seagoing passenger Saturday. He went to Boston on the *Priscilla* by way of Fall River. Mr. Aulick went in the interests of *The Man from Home*, which has enjoyed a remarkably long run at the Park Theatre, Boston. Mr. Aulick was busy the past week preparing for his trip. He returned yesterday.

Mr. and Mrs. Max Fiedler, of Boston, sailed on the *George Washington* May 5.

Marcella Sembrich sailed at the same time.

Alessandro Bonel sailed to-day on the *Kaiser Wilhelm der Grosse*.

Gustav von Seyffertitz sailed Saturday, May 7, on the *Lusitania*.

ALL-STAR REVIVAL OF THE MIKADO.

The Shuberts and William A. Brady, under whose management the all-star revival of Jim the Penman was made, have started rehearsals of an all-star revival of W. S. Gilbert and Sir Arthur Sullivan's operetta *The Mikado*. The cast is Sam Bernard as Ko-Ko, Jeff De Angelis as the Mikado, Andrew Mack as Nanki-Poo, Charles Ross as Poo-Bah, William Frutt as Fish-Fish, Madame Josephine Baker as Katisha, Fritz Schell as Yum-Yum, and Marguerite Clark as Peep-Bo. The production will be made at the Casino May 30 for four weeks. John Lund will be the musical director for the production.

THE DAWN OF A TOMORROW.

Gertrude Elliott, whose London debut in Frances Hodgson Burnett's play, *The Dawn of a To-morrow*, was postponed on account of the King's death, opened in Eleanor Robson's late success at the Garrick Theatre Friday evening, May 18. The play was originally announced for its London premiere May 9, but at the King's death it was expected that the premiere would have to be deferred the customary two weeks. The new King's proclamation opening the theatres made it possible for the play to be produced last week.

A NOTED AUTHOR DEAD.



Mrs. Marie Walsh, known to the past generation, died at her home, 433 Hancock street, Brooklyn, N. Y., on May 8, after a lingering illness.

Mrs. Walsh was born in New York. Her father was the late Captain Edward Young, of the *Harvest Queen*, one of the old Black Ball line of packetts. Her mother was Jane Lindsay, a native of Charleston, S. C. Both parents of this bright woman were of excellent lineage, connected by close family ties to several titled and wealthy Scotch and Irish families. Mrs. Walsh had a splendid and imposing presence. Her chief charm was repose. When quite young she commenced her literary career by writing for a Boston weekly. She then dramatized a number of popular novels, and wrote several original dramas, which were widely produced; therefore, in this age of women playwrights, she stands pre-eminently the first to succeed in that line of literature in America.

She was scarcely more than a school girl when she dramatized Miss Braddon's novel "Three Times Dead," and went with it to Mrs. F. B. Conway, who was then manager of the Brooklyn Park Theatre. Mrs. Conway accepted the play after a reading and opened her next season with it. Mr. and Mrs. Conway were particularly kind to the young writer. They advertised her as the "Young American Genius." The press of New York and Brooklyn published flattering notices of the play. Encouraged by the success of "Three Times Dead," Miss Young at once dramatized "Griffith Gaunt," for which she was praised by the author, Charles Reade, himself. She next dramatized "Archie Lovell" for Lotta. This was afterward played by Katie Mayhew. Later Miss Young wrote a drama for Lady Emily Don, who played it extensively throughout England.

The late Madame Anna Sequin took a great interest in the young playwright and endeavored through J. J. Cathcart, who was stage manager for George Rignold's Company in Australia, to have a number of her drama's produced in that country.

About that time Miss Young married Mr. Walsh, a gentleman engaged in mercantile pursuits in New York city. She still continued her dramatic work, however, and shortly after her marriage adapted a comedy from the German, entitled *Home*, which was produced by Kate Reynolds. This play was followed by *Who Is She?* which made a hit at the St. Charles Theatre, New Orleans. Many frequenters of the Old Bowery theatre in New York will remember Mrs. Walsh's original drama, *Our City*, which had a long and most profitable run at that then popular playhouse. After the production of this play misfortunes began to crowd upon the young writer. Several of her children died and her husband fell ill, so for years the pen was idle, and not until 1883 did Mrs. Walsh resume her literary pursuits.

"The World," taken from the play of that name, was published as a serial in *The Family Story Paper*, and two years later was brought out in book form under the title of "For Love of Gold." Her next work was "Saints and Sinners," which was also published by Monroe.

She then wrote an original novel, "Wife of Two Husbands," in which she exposed much of the inner workings of Mormon life. Mrs. Walsh wrote with a picturesque pen, and she drew character with much skill.

"The Romance of a Dry Goods Drummer" was Mrs. Walsh's next novel, followed by a novelisation of Henry DeMille's play, founded on Fulda's German drama *The Lost Paradise*.

In spite of her skill with the pen, one who looks upon the paintings executed by Mrs. Walsh in her extreme youth cannot but feel that the brush was her most potent instrument. Mrs. Walsh is survived by a daughter, Grace Walsh, a son, Edward W., and a brother, Captain S. B. Young.

THE STOCK COMPANIES.

The Summer Companies Already Opening—Notes of Organizations and Players.

The Clara Turner Stock company closed its 10th consecutive week of good business. Miss Turner will go into Summer stock about May 15, at Williamsburg, Pa.

The past season proved a remarkably long and profitable one for Graustark and in the Bishop's Carriage. The Eastern company closed April 30 in Brooklyn, N. Y., after playing 37 weeks. The Central company's season of 41 weeks, closed May 18 and the Southern company closed at Washington, D. C. May 27, after running 38 weeks, making a total of 157 weeks for the Baker and Castle attractions. Three Graustark companies will be sent on tour next season. Stephanina Longfellow will resume as the star of in the Bishop's Carriage, and later will try out Mr. Baker's new play, *Only Ellen*, written especially for her, in which she will create one of the most unique characters ever presented. But her success as Nance Oiden has been so overwhelming that the firm has decided it wise for her to play at least part of the season in the old vehicle. Their future plans include another book-play from the pen of one of the "best sellers," a stirring, dashing romance of royalty and love; also Mr. Baker's romantic drama, *A Rogue's Honor*, for which they are negotiating with a well known and popular actor for the stellar role.

The Ell and Jaur company will close a successful season July 2 and go to Wisconsin for a vacation. The company re-opens Aug. 11, near Chicago. Harris Green has been out since last August. Leonard Andrews has been retained as leading man for next season. The support will include Leslie Fisher, Bessie St. Clair, Charles Martin, Frank Estridge and S. W. Blythe. Robert Foster, who has been with this attraction during the past six years, will continue with Mr. Green as business representative.

Pearl Scott and Iola Pomroy have joined the Oscar Cook stock company at Jackson, Mich.

HeLEN Hilton has joined the Mackay stock company, as leading woman, at Chester, Pa.

The H. W. Taylor stock company closed a season of 50 weeks at South Framingham, Mass. May 14. Their airdrome season opens May 28 and their regular season Sept. 5, with Harry Moore as the star attraction.

The Payson stock company closed their 52nd week on May 14 and nearly all of the original members are still with the company. Last winter's season was spent at the American Theatre, Toledo, O., then four weeks at Columbus, O., and on May 16 they open an indefinite engagement at the Halliday Street Theatre, Baltimore. Rachel May Clark is still featured and ably supported by May B. Hurst, Grace Leith, Utaline Hodgkins, Elizabeth Niemeyer, Eugene Powers, Wm. H. Sullivan, Otto Krueger, Edward Menlove, Wm. Pettit, Phillip Quin, V. Huball, Master Bert Hodgkins and E. Hardis Lawrence, who is also manager. It has been a pleasant and profitable season.

Ralph Kellard, who has been playing juvenile leads with the stock company at the Shubert Theatre, Milwaukee, closed his season with this company May 14. After a week's automobile trip up through the Wisconsin lakes Mr. Kellard will return East, to spend the summer in the Berkshires.

Price and Butler closed their fourth and last season at Coldwater, Mich., May 16. The company includes George Haldenby, Fred Roth, Robert Gray, Harry Dorrity, Marie Mundell, Robert J. Boehme, William G. Price, Fred Baile, Margaret Ragan, Ethel Kimerly and George Butler. Mr. and Mrs. Price and George Butler will spend the summer at Grand Rapids, Mich. Their next season will open early in August in Ohio.

Esther Dondro of the Bennett-Moulton company and William Foran recently visited friends at Willimantic, Conn. Mr. Foran left there to join the stock company at Worcester, Mass., and will play the summer parks.

Eugenia Ford, who has just closed a season of sixteen weeks with the Bunting Stock at Schenectady, N. Y., has been engaged for second business for the Bijou Stock company, Savannah, Ga., where she opens in *The Lion and the Mouse* on May 16.

Blanche Hassett opens May 21 as leading woman with the Joseph D. Glass Stock company, at Lake Minnequa Park, Pueblo, Colo., for the summer season.

The Schiller Players, who are now in the nineteenth week of stock productions at the Granby Theatre, Norfolk, Va., are playing to capacity business with *The Great Divide*. Louis Klimball is spoken highly of by the local press for his clever performances of Stephen Ghent, and Irene Timmons as Ruth Jordan is pleasing. E. A. Schiller also has a company at the Bijou Theatre, Savannah, and still another at the Orpheum Theatre, Jacksonville. He has contracted for *Paid in Full* for each city. Mr. Schiller was in town last week selecting and contracting for plays for his companies.

Bertha Creighton, who was very popular at Utica, N. Y., while with the Majestic Stock company last summer, has again joined that organization as leading woman and was greeted by capacity business and given a great ovation when she appeared at the Majestic Theatre as *Lena Rivers*.

THE RODRIGUEZ STOCK COMPANY.

L. J. Rodrigues and company of capable players left yesterday afternoon for Dayton, Ohio, where the organization will open its season May 29. The company consists of Wright Huntington, Tom Meighan, Louise Gerard, Alice Leavitt, Tom Hall, Jack Amory, Jessie Brink, Brigham Royce, Frank Francis, Arthur Ashley, Collie Gates, Harold Mead, Lola Hawthorne, Will T. Chatterton, Louise Coleman, Genevieve Cliffe, James A. Boshell and Edward Haverly. The scenic artist is George Bousc and the business-manager is J. Frank Burritt. This company will be so divided that an organization will be able to play at Springfield, Ohio, in connection with the engagement in Dayton. The companies alternating every two weeks. The Man on the Box will be the opening attraction at Fairview Park, Dayton, and Girls for Spring Grove Park, Springfield.

JAY BENTON AERONAUT.

Jay Benton, the Boston correspondent of *The Mississ.*, made a journey across country which will rank as an original one for some time. He went the entire width of the State of Massachusetts, and did not stop upon a steam train to do so. He was at Pittsfield, and an auto took him to the balloon park, where he sailed away in the new balloon Boston at 4 a.m. After traveling 62½ miles he landed in the town of Orange at 8:25 a.m. A walk across a single field took him to a farmhouse, where the owner had an auto to carry the party three miles to the town of Orange. Here trolley cars were taken and the route went by Athol, Gardner, Fitchburg and Leominster to Worcester. That was the home of J. Walter Flegg, and he stopped there, but Mr. Benton continued by the Boston and Worcester trolley and reached his home about 10 p.m.

WILLIAM COLLIER MARRIED.

William Moronus, known professionally as William Collier, the comedian, was married Tuesday, May 10, in Davenport, Ia., to Paula Marr, the ingenue of Mr. Collier's company in *A Lucky Star*. The ceremony was performed by Rev. J. A. Burchit, of St. John's Methodist Church, and was strictly private, not even the members of the company being present. After the evening performance the company joined in a wedding dinner.

SIR WILLIAM YOUNG AT PLAY.

A surprise was perpetrated on the management and actors of Jim the Penman Thursday night, when Sir William Lawrence Young, son of Sir Charles L. Young, who wrote Jim the Penman, presented his card to William A. Brady after the performance. Sir William, who considered that the production compared favorably with any he had ever seen, was introduced to the members of the company.

MISS NOBODY THREATENED.

Walter Jones, who is a comedian in Miss Nobody from Starland at the Princess Theatre, Chicago, is threatened with blood poisoning, the result of being stepped on by spiked shoes. Blanche Deyo has been ill. James Marlowe's voice has given out and Bert Baker has sprained his ankle, so most of the principals of Miss Nobody are working under disadvantages.

THE PROSECUTOR.

The Mittenthal Brothers will produce a dramatization of "The Red Mouse," called The Prosecutor, next season. The cast as announced is: Laura Nelson Hall, Orrin Johnson, Emmett Corrigan, Harriet Worthington, Millicent Evans, Rapley Holmes, William Owen, Charles E. Verner, Harry Scott Higgins, Charles Lane, Edmund Sotheran and Augustin Wilkes.

THE COMIC SUPPLEMENT.

Frederic Thompson's first musical comedy effort, The Comic Supplement, will open in Atlantic City May 30. The production will come to the New Amsterdam roof June 6. In the company are Maude Raymond, Joseph Hawthorne, Violet MacMillan, Harry Fern, Harry Breen, Ned Prouty, Bowers, Walters and Crooker, J. B. Hollis, Ernest Truez, and the Three Constantine Sisters.

AT THE WHITE HOUSE.

Mrs. Taft has invited the Coburn Players to present *As You Like It* and another Shakespearean play on the White House grounds, June 16 and 17, for the benefit of the Playgrounds Association.

For Nervous Women

Hornford's Acid Phosphate quiets the nerves, relieves nausea and headache, and induces refreshing sleep. Best of all tonics for debility and loss of appetite.

LOUISE DRESSER COMPLAINS.

Mayor Gaynor and Police Commissioner Baker received a letter this past week from Louise Dresser, a featured member of A Matinee Idol, now at Daly's, complaining that the chorus girls of her company have been insulted many times lately by men who frequent the resorts in the vicinity of Daly's. Extra policemen have been assigned to the district about Twenty-ninth Street.

GO WEST, YOUNG WOMAN.

William A. Brady and Joseph R. Grismer produced a new comedy *Go West, Young Woman*, by Maude Hosford and Algernon Tassin, at the Grand Opera House, Chicago, May 15. In the cast are Ruth Shepley, Charles Waldron, Agne De Lane, Florence Earl, Robert A. Fischer, Charles Chappelle and Will Deming.

NEW THEATRES.

The Phoenix Amusement Company, of which Sol Brill is president, will build a new theatre on the northeast corner of Amsterdam Avenue and 149th Street. The seating capacity will be 1,800. A nursery for children on the mezzanine floor will be one of the unique features.

A theatre to seat 2,800 people is projected for Pittsburgh by the Shriners.

THE MEMBER FROM OZARK.

Augustus Thomas' new play, *The Member from Ozark*, will be produced by Cohan and Harris. The first performance will be given in Detroit on Monday, Sept. 5. Cohan and Harris are engaging a powerful cast to present the play, which is said to be natively American, with the scenes laid in Mr. Thomas' favorite dramatic territory.

ACTORS' FUND'S ANNUAL MEETING.

The annual meeting of the Actors' Fund of America will be held at the Gaiety Theatre, this city, on Tuesday, May 24, at 2 p.m. Members in good standing are entitled to a voice in the proceedings and must secure cards of admission, which may be had at the Actors' Fund office.

GRISMER AND BRADY SEPARATE?

A rumor which could not be verified because the entire Brady staff is out of town has it that Joseph R. Grismer and William A. Brady have dissolved partnership. Mr. Grismer and his wife, Phoebe Davis, will make a tour of the world.

MISS GEORGE'S NEW PLAY.

Grace George opened in her new play, *Husband*, by John Corbin, late literary director of the New Theatre, in San Francisco, May 11, at the Columbia Theatre.

REFLECTIONS.

Laura Nelson Hall is rehearsing with Mittenthal's *The Prospector*. She is preparing the scenario of a play for Madame Oly, and will try out Hurlbut's *The Lone Hand* at the Suburban Garden, St. Louis, in August.

Porter Emerson Browne is writing a new play for Frederic Thompson, which will be ready the last of September.

James K. Hackett has obtained the dramatic rights to "John Arrowsmith, Plani," a novel by Mrs. Belle Bushnell.

J. R. Lorraline, the boy character actor, is back in town after the closing of *The Clansman*, in which he played Governor Shrimp.

Dorothy Hutchinson, formerly of The Top of the World company, late of the John B. Wills Comedy company, was granted an absolute divorce from Alfred L. Wendover, of New Rochelle, N. Y., April 18. The decree was signed by Justice Tompkins, of the Supreme Court, of White Plains, N. Y.

Gracie Emmett closed her season this week, May 18, in Chicago. Miss Emmett has played thirty-seven weeks and reports that Mrs. Murphy's Second Husband, now in its tenth year, has been going better than ever. Miss Emmett will go to her farm, "Maple Crest," North Fazeboro, Mass., for the summer.

George Bryton, who has been under the Shubert management for seven years, will pay a visit to her native heath, sailing for England on the Oceanic on Wednesday, May 18. Miss Bryton succeeded Katie Barry in *The Chinese Honeymoon* and *Fantana*.

Paul Gilmore's revival of *The Mummy* and the Humming Bird has proven so successful that he has extended his Southern tour until June 1, with a possibility of playing through the summer.

For the first time in many years the historical Walnut Street Theatre, Philadelphia, has been given over to a stock company. This company is headed by Eugene Blair and includes George Palmer Moore, Leopold Lane, Edward Nanssary, David Herolin, Frank T. Charlton, Harry J. Fisher, John Wray, William Du Bois, Master Leo Lewis, Grace St. Claire, Margaret Lewis, Ruby Hoffman, Mary Land, Clara Fitch, and Bessie Besoy. The engagement opened May 9 with *Sapho* to a packed house.

Mrs. S. E. Trusler, mother of Gilbert Tossick, suffered a stroke of paralysis May 7 and died a few hours later.

Birgie Arnoldi, the toe dancer, through her attorney, M. Strassman, of New York city, recovered a judgment before Justice Murray in the Third Municipal Court, in her claim against Olga Nethersole for damages for breach of contract. According to

the evidence, Madame Arnoldi was engaged at the beginning of the season in the character of Toto, the Spanish dancer, in the play *Sapho*. After being on the road twenty-eight weeks, and when the attraction was to play its only New York engagement at the Academy of Music, another dancer was substituted in the place of Miss Arnoldi, without notice to her. It is alleged, and Miss Arnoldi refused to accept any other part. Miss Arnoldi sued for the balance of the season, being two weeks, and recovered judgment for the full amount.

Exra W. Graham, who closed April 30 with the Western Beverly company, is spending the summer at his home in Stratford, Conn. Mr. Graham is the young man who jumped in and played the leading male role when the leading man was found in his dressing-room unconscious at Fort Wayne, April 19, and continued playing the part until the end of the season with marked success.

Thomas H. Burton has been engaged as principal comedian for the coming opera season at Chester Park, Cincinnati.

The production of *The College Widow* by the Worcester Stock company last week crowded the capacity of the Worcester Theatre. There was urgent demand for a second week of the Ade play, but as arrangements had been completed for an elaborate production of Ethel Barrymore's play *Sunday*, to follow *The College Widow* this week, a continuance of the latter play was impossible. The regular company was augmented last week to fifty-five people for *The College Widow*. The ensemble scenes were given as completely as in Mr. Savage's original production.

PARKS AND AIRDOMES.

The Outdoor Season Beginning in Various Cities—Notes of Openings.

Luna Park, Cleveland, O., opened May 14, under an entirely new management.

Ingersoll Park, playing Western Vandeville, Asocial acts, and the Airdome, at Des Moines, will open about June 1; the exact dates have not yet been announced.

Beverly Park, Louisville, Ky., opened its summer season May 9 and the attendance has been good. It would have been much better but for the unusually bad weather that has prevailed. Signor Ulivieri's Band furnishes the music and the special features are thoroughly up to date. Manager Columbus Simons is in charge. Fontaine Ferry Park, the other open-air pleasure resort, also had a fairly good week, considering the weather conditions. Gregg's Military Band is rendering excellent music twice daily at popular concerts.

Vinewood Park, at Tonopah, Kan., will open for the season May 26. Albert M. Patten will have charge. A three days' aviation meet will be held at Tonopah June 7-9, at which Glenn H. Curtiss, Hamilton, and Willard or Mars will give exhibitions. Two machines are to be brought here and theights are to be made at Garfield Park.

The opening date for Rolling Green Park, Sunbury, Pa., has been set for May 30.

The Lincoln Park open-air theatre, Worcester, Mass., will have vanderville this season. Instead of a musical comedy stock company as last year, there is a company rehearsing the popular musical comedies in New York who will open an engagement in the near future at the White City Casino.

Forest Park, at Kansas City, Mo., drew better crowds the week of May 8-14, the weather being more favorable for outdoor attractions. Standard's Band, vanderville and the usual park attractions were well received.

Bijou Park, the new Proctor open-air moving picture resort in Market Street, Newark, N. J., was formally opened May 7 and attracted a large audience.

Lee Williams opened the Airdome at Chautauqua, Kan., on May 2, with the White Dramatic company; company good; weather prevented large attendance.

The Airdome, Portsmouth, O., under management of J. F. Potts, who is also manager of the Arcana Theatre, opened May 9 with a large crowd. Moving pictures open and close each performance.

At Cleburne, Tex., Brown's Airdome (Murphy and Wallace), the Howard Stock company May 2-7; excellent company; pleased. Plays: *Girl and the Sailor*, *In the Shadow of the Gallows*, *In the Rogue's Gallery*, Lena Rivers, and American Gentleman. One night dark on account of rain.

Manager Clyde Quimby, of the Pictorial, will open the new Airdome at Eanesville, O., May 15. Vandervee will be the attraction.

At McKinney, Tex., Airdome (Jessie Warden) Al Phillips' *Comopolitan Pictures* May 2-7 opened to large and pleased audience on Monday night. Were raised on balance of the week to small audiences on account of cool damp weather. The Majestic Stock company, 9-14.

At Jefferson City, Mo., Manager W. J. Edwards opened the regular season here May 16 with the Bailey-Lockwood company, which includes Edwin Bailey, Grace Lockwood, Fay Balter, Cyril Courtney and wife, Harry Scott, Harry O'Leary, James A. Parks.

Head's Airdome opened May 8 at Little Rock, Ark., with Raymond Teal's Musical Comedy company in *Variety Isle*. Fred Parcell, who for three seasons has been manager, will again

Raymond Teal's Musical company appeared at the Crystal Airdome, Guthrie, Okla., May 1-8, in *Two Tiaras and Tiaras*, *The Yama Yama Girl*, *The Bell Hop*, *Madame Violin*. Ida House was packed on the opening night, but the weather was so bad on the two nights following that no performance could be given.

NOTES OF VARIOUS ACTIVITIES.

Frances Neilson has been leading woman with James K. Hackett, Cyril Scott, and uncoerced Wilton Lackaye, and Amelia Bingham last summer at the Burbside Gardens in St. Louis. Miss Neilson has also been leading woman in the following stock companies: Shubert, in Kansas City; in Milwaukee; Burbside, in St. Louis; Prospect Players, in Cleveland. She is now at the Lyric Theatre, Minneapolis, where she played some parts as Olivia Sherman, *Clara*, *The Girl at the Helm*, *The Golden West*, *Adeline* in *Camel's Kirby*, *Two* in *The Return of Eve*, and this week and next *Fay Remington's* original part of Mary in *Forty-five Minutes from Broadway*.

Julian Edwards, the noted composer, offers for

BERNHARDT NIEMEYER.



Bernhardt Niemeyer, at present supporting David Wardell as August Poons in *The Music Master*, was last season under the management of Mort H. Singer, as Baron Karl Wallenstein, in the musical comedy *The Girl at the Helm*, following a season as Andy in *The Squid Man* with William Faversham.

Previously he was with Charles Froehling, the Meers, Shuberts, in support of Mrs. Langtry, Virginia Harned, Ida Conquest, Boudicca, Tim Murphy, Thomas Jefferson, and with first class stock organizations in Washington, Pittsburgh, Albany, Spokane, Syracuse and Brooklyn.

At the close of his season with David Wardell's Music Master company, Mr. Niemeyer will appear with his Protean act in vaudeville.

lease on royalty two of his comic operas, *Success*, by Edward Seidle and Charles Campbell, produced at Wallack's Theatre, New York, and in the principal cities only for the past two seasons with the complete scenic and costume production, and a full line of lithograph printing, also *The Motor Girl*, with book and lyrics by Campbell and Skinner, which ran for four months at the Lyric Theatre, New York, the past season. This is an unusual opportunity for investors desiring a safe investment. Applications may be made to John P. Shoen, Suite 1039-1040, Knickerbocker Theatre Building.

William H. Stanley, late of the Huber-Standard General Amusement Company, Inc., an old performer, manager and agent, etc., has accepted an executive position with Gus Edwards, the music publisher, and will be identified with that gentleman's interests beginning Monday, May 21.

AN UNUSUAL OPPORTUNITY FOR INVESTORS FOR LEASE ON ROYALTY

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ACTORS' FUND

ANNUAL MEETING

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FROM THE CHICAGO RIALTO

The Gay Hussars Popular—George Arliss in a Good Play with a Poor Title—Rosalind at the Red Gate Succeeds—Police Interfere with a French Farce.

(Special to The Mirror.)

CHICAGO, May 16.—The week just ended has been busy in local theatrical affairs, with changes of bills at the Garrick, Lyric, Powers' Illinois, Chicago Opera House, McVicker's and the Crown, to say nothing about the Summer park openings, which included Forest Park, Riverview and White City.

At the Chicago Opera House the Savage production of *The Gay Hussars* scored successfully with beautiful scenery, handsome and costly costumes, a competent cast and an opera of the good old-time characteristics when a cans, romantic story is united with real music. Among those in the cast who have gained special commendation may be mentioned the prima donna, Sophie Barnard, who sings well, although a little uncertainly as to key; Florence Reed, an appealing, natural little soprano, who made a decided hit in her song of *Kitty*; Van Heusel's Wheeler, the baritone, who is a manly actor, with an effective voice, and Lou Anger, a comedian new to Chicago, who took more recitals than he had verses for in his topical song, "My Friend Label." Frederick Santley should not be omitted, as he made a most pleasing impression. The support is excellent, including an augmented orchestra, well led by the veteran, Gustave Hinckel. The *Gay Hussars* bills *to remain indefinitely at the Chicago*. It seems to have a strong appeal to lovers of genuine comic opera.

Grand opera in English by the Aborn company at McVicker's has justified the success of its opening recorded last week, and the company has given Madame Butterly to the public during the week just ended. Local reviewers have been enthusiastic in their praises, and a successful engagement during the remaining six weeks looks probable. Lois Ewell alternated with Dora de Filippis in the title-role, and both singers were eminently successful. Ethel du Pre Houston won much praise, while Joseph Sheehan shone brilliantly, singing all the week in the exacting tenor part assigned to Piskerton. Ottley Cranston and Francis Lieb, Chicago singers, won much praise for excellent work. The orchestra, led by Chevalier Emmanuel, was efficient as it naturally would be under the baton of this celebrated conductor. The bill for this week is *Il Trovatore*, which started off yesterday under the cheering auspices of large attendance and plenteous applause.

At Powers' Theatre is *Matrimony a Failure?* seems to have made a decided hit, and will remain as a permanent attraction. The play shows the effect of Belasco management, and the cast is a galaxy of fine players, who are able to present farce in a convincing manner. Seasoned theatre-goers find ample enjoyment in the clever play and clever but commendably restrained acting therein. Therefore the question, is *Matrimony a Failure?* can be answered by saying in a decisive manner, not at Powers' Theatre.

In the programme at the Garrick Theatre, under the name of the play, *A Man's World*, and just preceding the cast, appears the following paragraph: "This is a man's world. Man sets the standard for woman. He knows she is better than he is, and he demands that she be, and if she isn't she's not to suffer for it. That's the whole business in a nutshell." But he does not set the standard for woman. Woman sets the standard for man. That is so self-evident that it is almost a truism. But that is the text about which Richard Crothers has built her play for Mary Mannerling, and she has built it well within those lines. And played? Well, it is given in about as near a perfect manner as could well be done. From Miss Mannerling down, the people have distinct ideas of what they are expected to do, and they do it to the queen's taste. It is a glimpse into the higher class of Bohemia. A couple of authors, a German musician who talks with an accent, a French artist who also does the same, though on French lines, it is a delightful jumble, and everything is handled nicely. The play itself? What is the use of threshing that over? Not more than one woman in a thousand would have thrown her lover over for his transgression, but Frank Ware happened to be that one woman.

When *Two Write History* is not an attractive name for a play, if means nothing which is apparent on the face of it, and in no sense appeals to the public as a drawing quantity. It is quite possible that this lack is the main reason why the play, by Agnes Bangs Morgan, has drawn such meager houses during the week at the Lyric Theatre. At any rate, there seems to be no better reason advanced. Because the play itself, with George Arliss, Bertha Babbitt and a competent company, is presented in a beautiful way, and appeals to refined tastes and delicate sensibilities, with its pretty sentiment and natural denouement. Mr. Arliss is as supreme in the character of the author as Mr. Willard was in that of the professor when he and Marie Burroughs set the country almost hysterically crazy over *The Professor's Love Story* a few years ago. When *Two Write History* should have crowded the Lyric to the doors at every performance.

Mabel Hite, who leads in the funny farce with tunes called *A Certain Party*, is doing nicely at the Princess Theatre, where her Chicago engagement, which has been successful, will be continued for several weeks.

Mr. Ruthven, at the close of the Chicago engagement of the Sotheby-Marlows company at the Lyric Theatre, announced the purpose of himself and Miss Marlows to make a production next season of *Macbeth*, and to restore *Much Ado About Nothing* to their repertoire. The company played to \$15,000 during the fortnight's engagement. Chicago evidently appreciates these stars and Shakespeare.

Millard Adams, for many years manager of the Auditorium Theatre, and one of the real builders of the new Chicago, announces that he will retire from business on June 1, after which he will make his home at the Chicago Club.

Cleveland Moffett's story, *Through the Wall*, has been dramatized by Ernest Corrigan, who expects to stage it in next season.

Local reviewers loudly called for "first aid to the injured" after the initial presentation of *Get Busy* with Emily at the Cort Theatre. They objected to the title and stated the show as "dull and vulgar." Later in the week the chief of police expressed the idea that he would close the house if a certain dance was not eliminated from the performance, and the title changed. This difficulty was not fully overcome by the management and Friday the show was closed.

The eleventh anniversary of the date on which

she first sang in Chicago was celebrated here on May 8 by Madame Schumann-Heink.

Next week the New Theatre Company open at the Lyric for a fortnight's engagement. The seat reservation by mail has been encouragingly large.

The Lottery Man is booked for a Summer engagement at the Lyric Theatre following the New Theatre Company's engagement.

The efforts of the police department to close the Cort, or rather stop the production of *Get Busy With Emily*, or *Have You Anything to Declare?*—as the French title reads—were greatly interfered with by the courts late Friday, after police had appeared at the theatre to carry out the orders of the chief. Fred Fleck, the manager of the play, rushed to a judge, and secured an injunction which let it go on Friday night. Saturday the case was continued until to-day. There was a large crowd of people in the street before the theatre Friday evening when the police took charge of proceedings.

Rosalind at the Red Gate, a dramatization of Meredith Nicholson's novel by George Middleton, proved unusually entertaining to the patrons of the Crown Theatre last week. The acting was good, the production handsome and the dramatization effective. Crowds attended all performances. Cuba Niblo played the title-role, an Irish girl of good family, with unusual grace and sincerity. The traditional qualities of sweetness, mischief, faithfulness, artlessness and wit were well brought out. John T. Nicholson, playing opposite as Larry, an Irish hero, gave his audience a good companion figure which was unusually popular. In some instances he was especially spontaneous, easy and genuine. Walter Harmon was excellent as Rosalind's father. The heavy was played by H. J. Terry, the Italian accomplice by Neil Macleod, Patricia Holbrook by Jean Adair. The producers are W. T. Gaskill, Karl G. MacVittie and E. J. Carpenter. They have a pretty, interesting, romantic, wholesome play, which seems assured of the success it deserves.

The Gay Hussars at the Chicago Opera House. Marcus L. Blane, who has reached the city via New York, after a full season in Chicago, had a personal experience with Eugene Walter in New York, which showed that the author's success had not interfered with his good nature.

Richard (Carle) is himself again at the Studebaker in a capital new musical comedy *The Echo*. The talent of the comedian is revealed completely in song, dancing and acting, and he is, of course, easily successful, as he always is when he plays under such circumstances. There are a number of clever people in the cast, but next to the star the fame of the chorus seems to be attracting the public. It has been called by experts the best dancing chorus seen in Chicago for several seasons. This reflects credit on William Rock, who arranged the dancing. His skill and originality are constantly apparent; and the numerous comic effects of his numbers, especially the newer ones, such as the triple walls and the quartette innovation, establish success. Of course, it requires talented dancers to carry out the ideas, and George White and Ben Ryan, Rose and Jennie Dolly, and Phoebe Hope especially, merit that description, while Johnny Ford as an eccentric dancer somewhat in the loose, acrobatic manner of Fred Stone is a hit. Annie Yeaman always gets a reception, and fulfills the demands of her typewriter part, which are to be pert and lively, with great ease and success. George Drew Mendus is recognized by the audience with some especial applause and plays the reporter well. Phoebe Hope is winning popularity as a bright actress as well as a clever dancer. The others in the cast, Douglas Stevenson, Joseph Herbert, Jr., Edgar Halsted and Echo, Rita Fallon as the ingenue, are all excellent. Mr. Dillingham has furnished a handsome production. Altogether with such specialties as *Toots*, *Pakie* and the Hawaiian music and singing, with her dancing, and two of the best male dancers, *The Echo* is a refreshing summer entertainment, which seems bound to win for many weeks.

Ethel Barrymore will be at the Illinois the week beginning May 30 in *Mid-Channel*.

Chicago is promised the all-star revival of *Jim the Penman*, but the theatre has not been selected.

The bills this week: Garrick, Mary Mannerling in *A Man's World*; Illinois, The Third Degree: Studebaker, Richard Carle in *The Echo*; Colonial, Madame Sherry; Powers', *Is Matrimony a Failure?*; Grand Opera House, Go West, Young Woman; Chicago Opera House, The Gay Hussars; McVicker's, Aborn Opera company; Colonial, The Fortune Hunter; Lyric, The New Theatre company; Princess, Mabel Hite; in A Certain Party; Whiteman, William Morris in *My Cinderella Girl*; People's, The Cow Puncher; Ziegfeld, The Unstart; National, David Harum; Academy, Cinderella; Majestic, Lew Dockstader and others in vaudeville; American, George "Honey Boy" Evans and others in vaudeville.

PROVIDENCE.

The New Season Well Advanced Here—William Turner Well Received.

The Winter season is now fairly at a close and all of the houses, with the exception of the Opera House, are well under way on their Summer schedules. During the first part of the week at the Opera House, Michael J. Dwyer was heard in a lecture upon Ireland, and also included in his entertainment a number of pleasant melodies characteristic of the Emerald Isle. Moving pictures predominated during the balance of the week, featuring the great military tournament, United States Army.

The Albee Stock co. continued into the second week of the Summer season at Keith's 9-14, presenting *Old Heidelberg* in a very capable manner in capacity houses. William H. Turner made his first appearance with the co. and responded with a good role as Von Haush. The work of H. Dudley Hawley as Dr. Jutter and Bertram Churchill as Lats was excellent. The Blue Mouse will be the next attraction.

The Empire has changed the policy it started with the opening of the Summer season of vaudeville and pictures, and in the future will give two performances daily instead of continuous.

The Churchill House was the scene of a very pleasing violin recital 12 given by Beatrice Hall, assisted by Grace Bonner Williams and William Noyes Andros.

H. F. HYLAND.

THE NEW YORK DRAMATIC MIRROR

COLUMBUS.

Regular Season About Over Here—Rumor of Pins New House.

The curtain has fallen on our Winter theatrical fare and Summer has ushered in nothing better than 10-cent vaudeville. A hot wave several weeks ago brought out the announcement that playhouses would close on a certain date because of the warm weather, but when the closing date had come the weather was chilly, however the edict having gone forth, nothing was to be done but close.

The last attraction at the Southern was Aurora, put on with success by the local Elks. The Payson Stock co. with Bachael May Clark closed 14. Keith's has put on Summer vaudeville and so has the Grand. The Colonial, which housed the stock co. until the week of 9, closed, and announces vaudeville for the heated term. Messrs. James and Murphy, who made a financial success of dime vaudeville at the Southern last season, are again the managers, and offer William Morris attractions. This local firm has leased the Broadway, under process of construction, for a continuation of Morris vaudeville next Winter.

The High Street, which has for years been under the management and ownership of Dixon and Talbot, of Indianapolis, has been sold with their theatres in Indianapolis and Dayton to Anderson and Ziegler, of Cincinnati. Mr. Anderson, of the firm, was formerly associated with the Shuberts in the management of the Hippodrome. What the policy of the house will be next season is as yet undecided, nevertheless the theatre is undergoing extensive remodeling. It is understood that Manager Charles W. Harper, who has made such a splendid record at this house, will be retained.

Frederick William Schumacher, one of the two owners of Peruna, is having plans drawn for a monster office building and theatre combined, which, it is said, will be the finest in the State. It will be located at the corner of Third and State, opposite the new post office, and will undoubtedly be named after its owner. There are talk that the new and Erlanger will be the lessees, since their location on their other local houses will expire at just about the right time to step into the fine new house.

The Stubbs-Wilson Players are to be housed at Olentangy Park this Summer. Vaughan Glaser, who made so great a success of his ventures here on several previous years, will not return. Paul Dickey and Sue Van Dusen are to play leads. It is understood and hoped that William Demming will also be a member of the co. which opens 30. Other members are: Frank Sylvers, Edward Poland, Beverley West, Willard Bowman, Robert Reese, Herbert Rawlinson, John Darlington, Buelah Weston, Olive West, Adel Overholt, and Dorothy Wilson. They will open in Ranson's Folly.

The various members of the Colonial Stock have left for parts elsewhere. It is probable that an entirely new co. will be seen next year. Eddie Miller's work in *The Battle*, the closing attraction, was a splendid piece of acting, for which he is justly entitled to the praise deserved him.

JOSEPH RUSSELL HAGUE.

MINNEAPOLIS.
Arthur Donaldson and William Collier at the Metropolitan—Lyric Stock Made Big Hit.

After a week divided between Arthur Donaldson in *The Norsemans* and William Collier in the light and diverting *A Rocky Start*, the Metropolitan houses Lyman Howell's *Well-Welcomes* for the week 8-14. Following come Robert Mantell in Shakespearean repertoire, and Otto Skinner in *Your Humble Servant*. After these the travolgoers return for a week, and the Summer stock season will open with the *Grace Haver* ward co.

At the Bijou a five weeks' season of melodrama, under the management of Klimt and Gazzolo, opened with a capable production of *The Child of the Regiment*. Anne Bronson headed the cast and gave an excellent sketch of the Little Major. The other members of the co. include Walter Seymour, George Fox, George Kennedy, Oscar Grey Briggs, Hal Briggs, W. P. Richmond, Sydney Platt, Harold Milhauser, Frank Anderson, George W. Hunn, Gladys蒙古, Lavinia Welsh, and Donna Lee. Monte Cristo will follow.

The Lyric Stock production of *Forty-five Minutes from Broadway* seemed to heavily that Mantell Co. was forced to keep it on for a week. The co. jumbled into musical comedy on an easel that astonished the patrons and are giving an excellent presentation of the Cohan piece. Corilla Giles has won much praise for his skillful drawing of Kid Burns. Frances Neilson is a winsome Mary, and Bert Walter makes much of the role of the young millionaire. Others in the cast who do well are W. H. Tooker, Mabel Acker, Louise Farnum, Helen Wilton, Wayne Arey, and Harrison Thompson. A chorus was added with excellent effect. The Commanding Officer follows.

Benedict W. MacQuarrie, one of the most popular and capable members of the Lyric Stock co. last season, has rejoined and will make his appearance in *The Commanding Officer*. He will be a decided acquisition to the Lyric forces.

Among the members of the Grace Haver Stock co. at the Metropolitan will be Pete Raymond, the Minnesota comedian. Anna Sullivan, also a Minneapolis company, will be second woman, and Albert Morrison will be leading man.

CARLTON W. MILES.

CLEVELAND.

Raymond Hackett Won Approval—Euclid Garden Opened with Girls to Good Business.

Margaret Anglin surrounded by a good co. was seen in *The Awakening of Helena*. Bitchie at the Euclid Avenue Opera House 9-14. In the title-role, Miss Anglin's art was seen at its best, and won much applause, as did the acting of Master Raymond Hackett in the role of David. The play was effectively staged. Alma Woehnert Day 15-21.

Max Taekemeyer displayed his usual good judgment in the selection of an opening play for the Summer season at the Euclid Garden 9-14. and Girls was produced in a way worthy of that manager. It served to show off the co. to excellent advantage, and the attendance during the week, although not favorable to outdoor attractions, augurs well for the engagement. Faust 16-21.

The Fraternal Order of Huzies gave a whist performance at the Colonial 9-11. Jacob Adler 12-14.

The Colonial Stock co. opened a short engagement 14-21, presenting *The British Ruritany*. The Virginian was the bill at the Lyceum 9-14. Three Weeks 16-21. WILLIAM CRANSTON.

INDIANAPOLIS.

An Offering of More Than Usual Interest at the Park—News of the Week.

More than ordinary interest centered in the production of *The House of a Thousand Candies* by the Arvine-Benton Stock co. at the Park 9-14, where George Arvine, Thomas Chattemer, and Louise Dunbar met with much success in the leading roles, for the reason that the author, Meredith Nicholson, is a native of Indianapolis and one of the many successful writers of which the State and city is proud. The Little Gray Lady 14-21.

Notwithstanding the presence of a circus in town, the excellent bill at the Grand drew a good sized audience Monday afternoon. The musical act, 12, was an Oriental entertainment. The Eight Girl Girls was decided novelty that won an ovation, as did the popular Lester, both featured acts. Pauline Moran made a hit with her songs and the clever manner in which she sang them, and Singel and Matthews, High Life in Jail, LaVern, Cross and co., and Kaufman Brothers all scored.

Jacob Adler will appear at the Empire June 15 in his latest and greatest success, *God's Punishment*.

The Maenaechor gave its fourth and last concert of the season in Maenaechor Hall 4, assisted by Alma Dreyfus, soprano, of St. Louis, and Johanna Miersch, violinist, of the Indianapolis Conservatory of Music, to a large audience.

The opera *Samson and Delilah*, given in concert form by the Musikverein at the German House 9, was a pronounced success, and was one of the most elaborate entertainments ever given by the society. The soloists were Evan Williams of New York; Mrs. Marshall Pease of Detroit, and Karl Schneider and Earl Perry Parks, of this city.

The Six Scrappers, a comic opera in two acts, was presented with much success by Butler College students at the Odell 9, 10. The leading roles were well taken by Paul Bardsdale, Robert Hemp, Bloor Schlesby, Ben Keach, Clarence Heidenreich, Margaret Spear, Fern Brendel, and Helen Reed.

Announcement has just been made that a Summer stock co. will be established at the Murat, to open the latter part of this month. Barney J. Beilly, for two seasons resident manager of the late Forebaugh Stock co. at the Majestic, is to have charge of the new co. Mr. Beilly left for New York 7 to complete arrangements. A number of well-known people are said to be engaged, and if present plans are carried out it will be the best stock co. ever seen here.

Following the rehearsal of *Samson and Delilah* by the Musikverein, 6, Director Ernestino gave the members a delightful surprise by announcing that Orville Harrold, a young tenor of Muncie, Ind., who was brought out by Oscar Hammerstein in concert and opera several months ago, was in the city and had consented to sing several songs. Mr. Ernestino "discovered" Mr. Harrold several years ago and brought him to Indianapolis, where he sang for the first time with an orchestra at the German House. The tenor entered the auditorium amid a storm of applause. Hands were extended to greet him, shouts arose and continued until he began to sing. Mr. and Mrs. Ernestino entertained at dinner 8 in honor of the tenor, who came to spend a week with his wife and children in Muncie. Mr. Harrold returned to New York 8 to continue his study with Oscar Hammerstein.

Addison F. Miller, manager of English's, with his wife and two children, has gone to his farm near Columbus, O., to spend the Summer.

PEARL KIRKWOOD.

SPOKANE.

Florence Foster Grated by Big Business—Some Promised Attractions—Fair Notes.

The Arrival of Kitty, with Florence Foster as Kitty, played to big business at the Auditorium 1. Otto Skinner and co. scored in *Your Humble Servant* at three performances 6, 7, 8. Mr. Skinner and Letta Jewel were seen to advantage. Prince of the night 22-24. The Thief 23-24. Grace George 7, 8. Henrietta Crosman 22, 23. Maude Adams 24, 25. Margaret Austin July 16, 17. Willie Collier 25, 26. Mrs. Fisher Aug. 8, 9.

The Lawrence Players made the most of their opportunity in June at the Spokane 1-7, playing to big business. Going Home 8-14.

Harry C. Hayward, manager of the Auditorium, has placed an order for 600 seats to be installed on the lower floor during the summer, when the house will be renovated at a cost of \$8,000. The house will not be closed several Shubert attractions and other co. having been booked.

Alfred H. Brown, of Boston, who delivered a lecture before the Athenaeum Club here, said that "plenty of theatrical managers and actors are ready to give us high-class drama if we demand it." He also said: "Truth should be presented, whether of the simple sort or of the problem type. True, the latter kind are sometimes problems we do not wish to take our daughters to see, but nevertheless they are truths."

Among the attractions promised by John Cort for Spokane and the Northwest are Borthers and Marion, Maxine Elliott, Forbes Robertson, Grace George, James T. Powers, The Chocolate Soldier, Wilton Lackaye, Jefferson De Angelis, Blanche Ring, Louis Mann, The Midnite Sons, Jolly Bachelors, William Faversham, Marie Dressler, Otto Harlan, Bertha Kalich, Madame Nazimova, Mary Mannerling, Bertha Galland, John Mason, The City, The Lottery Man, Dockstader's Minstrels, The Blue Mouse, Harry Warner in Alias Jimmy Valentine, Marie Cahill, Fourth Estate, Marietta Olly, Sam Bernard, William Hodge in The Man from Home, all-star cast in Jim the Penman, and the New Theatre co.

Robert H. Cosgrove, secretary and manager, announces that 800 men, including local co. of the State militia and 300 Indians from the reservations in Idaho, Washington, Oregon and Montana, will participate in the mimic battle of the Clearwater, between Chief Joseph and his Nez Perce Indians and United States soldiers, at the Spokane Interstate Fair and International Dry Farming Exposition, Oct. 8-9. R. B. Gregory, superintendent of amusements at the Minnesota State Fair, will stage the spectacle, which will occupy the entire infield at the big race track every night during the week. W. B. McCRAE.

Bed, Weak, Weary Watery Eyes
Believe by Murine Eye Remedy. Try Murine for Your Eye Troubles. You Will Like Murine. It Soothes. An Eye Tonic.

AMUSEMENTS IN BOSTON

William Faversham Rebukes the Hub for Its Indifference to Serious Drama—Going to Paris for the News—Work of the Stock Companies—Benton's Personal Chat.

(Special to The Mirror.)

BOSTON. May 18.—With two more of the Boston seasons with their regular seasons ended, two with their last attractions booked and a new hot weather star opened to-night, it is very evident that the vacation in local theatricals is at hand.

The new attraction to open here is at the Gauntlet, where the scale of prices has gone down for the hot weather season. The Goddess of Liberty is the production and the principal character is played by Joseph E. Howard, who is as well known here for his compositions as for his acting. Nella Webb is one of the leading favorites who appears in the production, and there is a good choice.

John Craig's stock company at the Casino Square made an interesting change of bill to admit of a revival of *My Wife*, which had been announced before, but deferred. Mary Young has a capital chance in Billie Burke's old character, and W. P. Carlton is specially engaged for this revival.

Ethel Barrymore is in the last week of her engagement at the Hollis in Mid-Channel. The papers have all given wonderful notices to her work and put it far ahead of the excellence of the play, and she certainly has demonstrated marked advances by the manner in which she plays now. Charles Dalton and H. Reeves Smith are the best in the support.

Robert Edison has been well liked at the Colonial with his initial bow as a playwright, and *Where the Trail Divides* is proving one of the most interesting features of the season at the Gauntlet. He plays another educated Indian, and a Strengthless by any means, but, young man, who married the white girl and then finds that his trouble is just beginning. In the cast are Maudie Johnston, Joseph Raleigh, George W. Barnes, Edward Wade, Arthur King, Cordele MacDonald and Rose Taylor.

William Hodge began the twentieth week of his engagement at the Park most auspiciously to-night and the house was packed, for the evening was a complimentary benefit to William D. Andrews, the business manager of the house, who has a large following of warm personal friends dating back to the time when he was at the old Boston Museum before that playhouse was torn down to make way for a business.

At the Tremont, The Girl in the Taxi has started what looks like a lively summer comedy. The house was packed the night the five comedians from Chicago, and the records of the first week were quite the equals of any of The Man on Broadway.

Charlotte Hunt's new stock company at the Majestic has already demonstrated itself as a local institution, and the plucky young lady is deserving to very deserved congratulations. The bill at The Blue House has been so big that the house will be continued for another week, but that will be all, for The Great Divide will give her a chance to do something more serious in the dramatic line.

Boston has still another manageress this week, for the Grand Opera House, although its regular dramatic season has closed, will remain open, with Anna Morrison, wife of Lindsay Morrison, in charge. She expects to find managing pictures and vaudeville quite as easy as making Welch vegetables, for which she is famous.

Valerie Burgess in The Lion Tamer is the chief feature at Keith's, and Charles Leonard Fletcher and Fred St. Onge, both former Bostonians, are in the cast.

After the Opera, with Violet Fulton in the title character, is the dramatic attraction that heads the list at the American Music Hall.

The Alhambra Opera company makes its most interesting revival of the summer season at the Stock Bay Opera House when it gives Madame Butterfly, which has been a rather popular, but never at such bargains as now. Anna Virginea, who sang the title-role with the Savoy production here, is again in the character with Estelle Wentworth to alternate with her.

For the burlesque attractions in town the bills are: Howard Atheneum, Beauty Bright Burlesques, Columbus, The Tiger Lillies: Casino, Clark's Runaway Girls.

In opposition to the universal precedent, one picture house has given up the eight, and hereafter a bargain sale of Panama hats will take the place where the Empire has been located. William Faversham treated his audience to a surprise on the occasion of his last night at the Gauntlet in Boston. He was called before the curtain, and in his speech he declared that never again would he bring a serious play to Boston. "If you wish to see me in a serious play in the future," he said, "you will have to go to some other city. The small audiences that have greeted this production in Boston would lead to the bankruptcy courts if a long run were attempted here. I will never again appear in a serious play in Boston."

This is indeed to be regretted, for the generous management at the Gauntlet afforded every opportunity to see Herod under ideal circumstances, and the production was notable in every way.

Our journeys many things about Boston theatres by seeing the foreign papers. In Paris Henry Bannister has been saying some remarkable things about his Boston opera season, possibly thinking that local exchange readers did not read French. In London William Gillette left the cut out of the bag that his new play for Marie Lloyd is to have its initial production at the Park Sept. 26. It will be his first new play here since *Clarice*.

An amusing mishap on the make-up of the dramatic page of the Sunday "Post" got a rule out of place, so that the reader of the Spotlight, underneath the portrait, discovered Edward Harold Crosby; "however, that does not prevent The Girl in the Taxi from being a lively entertainment."

That was quite as good as when the "Transcript" had an advertisement the other day for a chorus to sing *Cavalleria Rusticana*, and the man in the advertising ran and placed it under the classification heading of "Antiques."

Henry Jewett, of *The Man from Home* at the Park, went out to The Country Club and took part in the golf tournament. He did not land among the winners, but his scores were all good.

The Hollis is to be closed for one week after this, and then it will reopen for a supplementary season with the first production of *The Prosecutor*, a new play.

Ethel Barrymore has a new idea, and she wants to give a few performances of *Iris* in her

engagements in each of the most important cities.

When the Barnum and Bailey Circus comes here on 30 it will be seen on the old site of the Providence station, but as that property is to be divided up into new streets, this will be the last downtown circus.

William Hodge has settled on the place for his Summer residence, and he has taken the estate of Alexander Williams at Cohasset and will bring his family there.

An interesting al fresco performance of *As You Like It* was given at Belmont last week in aid of the Masonic Home at Charlton. The characters were all played by girls, members of the most graduate class of the Emerson College of Oratory, and more than 2,000 people went out to see the performance on the lawn of Colonel Everett C. Benton.

H. T. Parker, dramatic critic of the "Transcript," sails at once for Europe, and will go directly for Paris.

Boston friends of Mr. and Mrs. Robert Bogen (Louise Mackintosh) received novel invitations, printed on lines, to attend their celebration of their twelfth marriage-anniversary. The festivities occurred in Chicago.

Mrs. Chester H. Bond is going to Europe for the Summer, and therefore will not occupy her Summer residence at Clifton. Mrs. Bond (Mrs. Dillaway), the man who had selected more changes than anyone in Boston, and who was turned to all the managers when anything of that sort was needed, died here last week. He had been identified with musical interests for many years.

An important engagement for the Summer-Opera company of the Casino Square is that of Mary Sherwood, daughter of Mrs. W. H. Sherwood, the music teacher. She has appeared in light opera and has a fine soprano voice.

JAY BENTON.

PITTSBURGH.

Mrs. Fiske and the Manhattan Company in Pillars of Society—Other Attractions.

PIRAATES, May 16.—The annual engagement of Mrs. Fiske was always looked forward to by persons of refinement and culture here as an extraordinary and enjoyable one, and there was no disappointment last week when Ilse's play, *Pillars of Society*, was enacted by the Manhattan company at the palatial Nixon Theatre. This distinguished and greatly admired actress' role of Lona Hause seems a minor one, but in real acting value is large. Her portraiture was most artistic, convincing and showed off fine as a player. Hulbrook Mills' part of Karskin, described as most prominent in the play, and this actor's work was sincere, polished and impressive. The role of Gladys Lewis was a bit of character work, which could not be excelled. Veda McElroy, Alice John, Merta Madsen, Edward Mackay, Cyril Chadwick, Henry Stinson, and Fuller Mellish were all excellent in their particular roles, and the minor parts were capably played. The one stage setting used throughout the four acts was handsome and most complete. Musical Director Emil O. Wolff, of the Nixon Orchestra, rendered a programme of classical music, which was delightful and in harmony with the production. This week, Blanche Walsh and company in *The Test*, and during the week Ethel Barrymore in her latest play, *Mid-Channel*, will close the season of this theatre.

The Goddess of Liberty was the title of the musical farce presented by Joseph E. Howard at a large and efficient company at the Alvin during the past week. It was one of the best and most entertaining things of its kind that has been seen here this season, and pleased large audiences all week. Mr. Howard was a conspicuous figure as Lord Wynsate and his several songs were heartily encored. Violet Webb, Stella Tracy, Charles Aveling, George W. Callahan, and Percy T. Leach were prominent in the cast and did credit to their parts. The one stage setting used throughout the four acts was handsome and most complete. Musical Director Emil O. Wolff, of the Nixon Orchestra, rendered a programme of classical music, which was delightful and in harmony with the production. This week, Blanche Walsh and company in *The Test*, and during the week Ethel Barrymore in her latest play, *Mid-Channel*, will close the season of this theatre.

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WALTER C. SMITH.

WASHINGTON.

New Theatre Company Received at White House

—Julia Dean Joins Columbia Company.

The brief engagement of the New Theatre company at the Belasco Theatre May 12-14, when this standard organization presented in a masterpiece complete *Twelfth Night*, *Beauty and the Beast*, *Scandal*, *A Winter's Tale* and *The School for Scandal*, was attended by audiences that were notably large and fashionable in character. President Taft, Mrs. Taft and a White House party occupied the Presidential box on three occasions. The box was specially decorated with flags and flowers in American Beauty roses. A special souvenir programme in lace was prepared for the President and his party. It was bound with ribbons, had a photograph of a scene of each play of the engagement, a picture of the Presidential box and a picture of the theatre, in addition to photographs of the members of the company. Friday morning the company visited the White House and was received by the President. The Belasco Players at the Belasco Theatre this week commenced an engagement of several weeks' duration, opening to-night to large attendance in the Scoops to Cooper, giving an excellent performance. The Professor's Love Story follows.

The Alton Opera company is meeting with success in its comic opera presentations at the National Theatre. The current week's offering is the *Playboy and Lander's* musical success, *King Idaho*, which is given a most pleasing presentation to a large audience. Robert Lott in the title-role succeeds admirably in providing abundant fun. Amy Meade again adds to her local popularity as Piola, the young soldier of fortune. *Alton*, *Playboy*, *King Idaho* and *Queen of Hearts* are the prime Alton favorites, making his first appearance, receiving with a strong reception, as *Angela*. Another welcome newcomer is the popular comedian, Charles W. Meyers, who divides the matinee as Modjeska, the historian, and Bouilla, the prime minister. Other attractive impersonations include John R. Phillips, as Pedro; Harry Llewellyn, as Dr. Fiz, the court physician; Carrie Reynolds, as the sprightly Aslette, and Laura Millard, as Queen Lill. Next week, Robin Hood, in place of *The Merry Monarch*, as first announced. A continuation of the opera season beyond the original four weeks, as announced to follow, with a season of grand opera for three weeks, six of the standard works to be rendered for three nights and matinees each.

The Columbia Players at the Columbia are meeting with the biggest kind of success, with remarkable attendance that tests the capacity. Julia Dean, last season's most favored of stock stars, heads this company at this house, following the closing of the Belasco production of *The Lily* at the Savoyard in New York Saturday night, and joined the Columbia Players to-night as leading lady for the remainder of the season. She appeared to a packed house and a reception that signals the continuation of the performance for quite a while. She plays Mrs. Cynthia Karniske in *Langdon Mitchell*. The New York idea, probably no leading lady that has ever appeared at the head of a stock company in Washington, has already greater popular esteem than Julia Dean. Edwin H. Curtis deserves praise for an admirable stage production. Next week, *The Great Divide*.

The regular season at the Academy of Music closed last week with the engagement of Gransta, which had a successful week.

Everett Butterfield, recently of Mabel Taliaferro's *The Call of the Cricket* company, last season a leading favorite of the Columbia Players, joined that company this week.

The reservation fronting the New National Theatre during the past week has been made more attractive and permanently historic by the dedication of it to the Government of the heroic *Bohemian* nation of Count Casimir Pulaski, a Revolutionary War Polish patriot, erected by an act of Congress.

JOHN T. WARD.

PORTLAND, ORE.

Bonita Pleased from the Start—Warm Weather Does Not Affect Attendance Here.

Bonita made her first appearance in this city at the Baker 1, and played to continually increasing houses all week. This charming and magnetic woman has indeed made an impression. She came here entirely unknown, in a hedgehog of music and pretty girls entitled *Wine, Woman and Song*, which drew great audiences. She has run 400 nights at Circle Theatre in New York. The personality of Bonita was attention right from the beginning, and although the weather has been very hot, her house soon reached capacity. Next in the calendar was Lew Hearn, the diminutive, squeaky-voiced little comedian, and others of the cast were clever, including a handsomely dressed chorus and five of the liveliest dancing penes seen here this season.

Baker Stock co. opens a special Summer season 8, with Franklin Underwood and Frances Sloane in the leads. The opening bill is Old Heidelberg. Isotta Jewel is booked to join the co. June 8. The Baker co.'s second bill, 15, is to be *Just Out of College*.

The National Opera co. opened a season at the Portland in Boccaccio 1, with a most excellent co. headed by Aida Henrik, prima donna, supported by a strong co. of principals and chorus. *Business* was fair on the first night, though the weather was somewhat affected all over the city by warm weather. *Antonio* was well received.

The Prince of To-night, a bright musical comedy, containing all the charm of fair-land lore modernized to meet the taste of grown-ups of to-day, was the attraction at the Bungalow 1-4, and business was good. As the prince, Henry Woodruff made a fine appearance, with excellent stage presence and good delivery. Ruth Peebles appears to effect as Virginia, and Lew Lawson as the old gardener played his part well. The entire cast gave strong support and the result was a marked success.

His Last Dollar was the offering opening 5 and continuing for four performances. This is a play vivid with the life of the race track, though it is not dependent solely on its racing twang for its gripping qualities, and the presence of David Higginson as old Joe Baxton makes the offering almost remarkable. Mr. Higgins is lovely, cheerful and wholly delightful. Miss Miford of Allets won the hearts of the audience. Clara Armstrong in the role of Eleanor Dowse played the part with sincerity. The rest of the characters are in good hands. *Coonie Kate* followed by *The Thief* 15 and *Widow Jones* 17.

The presentation of *The Two Orphans* by the Athlon Stock co. at the Lyric week 1 closed the long and successful season of the co. The cast was well chosen and the play was pre-

sented in its strongest colors. Commencing 9 and for the Summer, the Lyric management will present "conversing pictures" interspersed with vaudeville and illustrated songs.

JOHN P. MCGAN.

SALT LAKE CITY.

Maud Adams Had Busy Three Days—Stock Company Packed the Daniels.

At the Salt Lake Theatre Maud Adams in *What Every Woman Knows* did phenomenal success 8-5, playing five performances to houses packed from top to bottom. In fact houses were all sold out before rise of curtain. Audiences

PHILADELPHIA PLAY NEWS

Otis Skinner Owns The Changeling—Lord for a Day Scores with a Local Cast—A Job for Oscar Hammerstein—Pen and Pencil Club Entertains Professionals.

(Special to The Mirror.)

PHILADELPHIA, May 16.—It is to be hoped that the old saying, "a good beginning makes a bad ending," will not be applicable to Manager Frank Howe's stock company venture at the Walnut, which he inaugurated last Monday night before an audience that completely filled the house. The play was *Sapho*. It had been here time and again, with others better known than Eugenie Blair and her associates, but it is no exaggeration to say that it has never been given a more satisfactory presentation. Miss Blair, of course, was "at home" in the part of *Sapho*, and gave one of those strong, finished interpretations for which she is noted. An excellent cast supported her. George Palmer Moore was effective as *Jean Gauzin*. If he continues his good work, it will not be long before we can call him "one of Philadelphia's most popular leading men." Edward F. Murray made a capital *Uncle Cesaire*, and J. David Herbin an acceptable *caudal*. Leopold Laue was less satisfactory as *Decholette*. Others in the cast included Frank T. Charlton as *Fiamant*; Margaret M. Lewis as *Madame Letetitia*; Ruby Hoffman as *Agent Duvivier*; Harry J. Fischer as *Hellema*; Master Leo Lewis as *Joseph*; Grace St. Claire as *Alice Doro*. This week, *Ezra*.

The Orpheum Players last week appeared in *A Little Brother of the Rich*, the satirical comedy of high life, in four acts, dramatized by Joseph Medill Patterson and Harriet Ford, from the novel of the former, at the Chestnut Street Theatre. It was the first time the play had ever been presented in this city, and, naturally, there were many new faces among the week's audiences. As was the reception given to the book, society will hardly fall in love with the play. *Act 1* and *2* are very strong, but there is a decided weakening in the last two acts, and the required skill of the largest orchestra cannot prevent the action from lagging. Fortunately, Wilson Melrose as *Paul Potter*, and Marion Barney as *Sylvia Castle*, supplied this skill with effect, and the play has marked another Orpheum Players' success. Leah Winslow as Muriel Evers, Kathlene MacDonnell as Katherine Dunbar, Edwin Middleton as *Hickey van Hiken*, and George D. Parker as *Richard Evers* were fully equal to the work required of them. Miss Winslow in particular being most satisfactory. The play was well staged. This week, *The Melting Pot*.

Miller Bros.' 101 Ranch Wild West Show did a big business in this city last week. It is a real Wild West show, but the performance was not unintermixed with other features. All the acts were of the wild west, probably not of to-day, but of twenty-five or thirty years ago. A most entertaining and instructive programme was given.

The amateur character and musical organiza-

tions of Philadelphia are now having their inaugurations. The Savoy Opera company appeared in *Patience* at the Broad on May 12, 13 and 14, presenting the opera in a most acceptable manner. *A Lord for a Day*, a musical comedy, was given at the same theatre last Monday evening, and scored quite a success. The participants were all Philadelphians, as was its author and composer. This evening, also at the Broad, the Browning Society will give its eighteenth annual dramatic performance in commemoration of the birth of Robert Browning. The play, entitled *The Changeling*, is from the pen of Emily Perkins, a member of the society. Acting rights of the play have been acquired by Otis Skinner, and to-night's performance is by his permission. In the week beginning June 3 seven performances of *Richard Harding Davis' comedy*, *The Dictator*, as played by William Collier, will be given at the Broad by the Philanthropic Players, an active theatrical organization connected with the Catholic Philanthropic Institute. Permission to produce the play has been received from Charles Frohman.

The Coburn Players will appear in a series of outdoor performances on the evenings of May 25, 26 and 27. They will be given in the Botanical Gardens of the University of Pennsylvania.

Charles W. Jamme, a tenor singer, who made his debut in grand opera as *Hadame* in the Philadelphia Operatic Society's production of *Adina* two years ago, has engaged to sing the leading tenor roles with the Abend Grand Opera company. He will make his first appearance with that organization in Baltimore in *Carmen* to-night.

Oscar Hammerstein may become a director of the Philadelphia-Chicago Grand Opera Company, which has just been organized by Philadelphia and New York capitalists.

The Pen and Pencil Club, as its name indicates, a newspaper organization, last Friday night entertained at "A Night in Bohemia" the members of *The Midnights* and 101 Ranch Wild West. It was a great affair, even the guests were compelled to do a stunt in repayment for some painstak refreshments.

The Clansman will be presented at the Chestnut Street Theatre by the Orpheum Players week beginning May 22.

Nella Webb now has the part formerly taken by Stella Tracy in *The Goddess of Liberty*. The role vacated by Miss Webb has reverted to Anita Sauches, who had it before Miss Webb joined the company a few weeks ago.

The German Theatre Stock company ended its season Saturday night and will reopen Sept. 24. During the past season the repertoire consisted of 28 drama, of which 4 were entirely new, 10 musical comedies, of which 5 were entirely new; 20 operettas, of which 10 were entirely new; 9 comedies, of which 5 were entirely new.

JAMES D. SLADE.

SAN FRANCISCO.

Grace George and a Strong Company at the Columbia—News Items.

At the Columbia Grace George captivated her audience evening 2 at her opening performance in *A Woman's Way*. The vehicle was clever and the acting of the star brilliant. With her was an excellent co. consisting of C. Aubrey Smith, Jack Standing, Frederick Remond, Henry Miller, Jr., Charles Stanley, Charles Wellesley, Elwood Cromwell, Gardner Burton, Carolyn Kenyon, Ruth Benson, Louise Blair, Jewel Power and Lulu Konari.

The Thief, at the Van Ness, had a very flattering engagement with Eddie Shannon and Herbert Kelcey playing the leads to the admiration of the audiences.

The Alcazar had a comedy hit on the boards during week ending 8 entitled *Just Out of College* and for the week ending 14 *The Commanding Officer* is the bill.

At the Garrick 6, 7 When Fairies Rule was produced by society folks for the benefit of the Industrial Farm. The play is by Dr. J. Williamson Shiel, a litterateur for the sake of literature.

Dr. Wuiner gave recitals 6 and 8 at the Valencia and his first performance afternoon 8 at the Greek Theatre, Berkeley.

Berlin depicted 3 at the Garrick by Wright Kramer and Damrosch to follow with his popular orchestra.

The Shuberts have made arrangements whereby their attractions will now be seen at the Savoy, which house is owned by John Cort.

The Y. M. C. gave its annual performance 3 at Valencia, to good house.

Ralph Cummings, who was a favorite at old Morocco's before the fire, is at the Obutes in a sketch entitled *The Typewriter Girl*.

Fongers, who created a furor when she first came from Paris, is now engaged at Dunn Brothers, singing during meal hours and at night. She was at the Portola Cafe for two weeks.

Lander Stevens is now in the Alcazar cast.

More houses are dark in San Francisco than ever known since this became a prominent theatre centre.

Jake Gottlob, Joe Gottlob, Mel Marx, Morris Meyerfeld, Jr., Dan Frohman and Mr. Erlanger are responsible for the big benefit to be given June 29th for the replenishing of the Actors' Fund of America.

A carload of stage effects has been shipped to the Greek Theatre to be used by Maud Adams during her performance. A. T. BARNETT.

BUFFALO.

Lillian Russell Has Many Admirers Here—Jacob Adler Well Received.

Lillian Russell, looking as charming as ever, was the attraction at the Star 6-7, and more than pleased her host of admirers which completely filled the house for four performances.

Jacob P. Adler, supported by Madame Sarah Adler and a brilliant co. of players, gave God's Punishment and *The Stranger* 10, 11, to large and distinguished patronage.

Glorious Betty gave unlimited opportunities to Maude Pealy, James Purkin and the members of the stock co. at the Teek 9-14. Miss Pealy was excellent and is, without doubt, the best lead actress that has been seen in New York since the days of Sarah Tracy. Others who deserve special mention were Rollin Holden, Theodore Marston, Jack Drummer, John Fenlock, Harmon MacGregor, Teresa Dale and Charles Dian.

Hundreds turned away at every performance was the rule at the Lyric 9-14, when *Three Weeks*, with Jeanette Fowler in the leading role, was the attraction.

Viola Sheldon and the Hastings attraction drew well at the Garden 9-14.

Morning, Noon and Night, with Teddy Burns and Virginia Ware, was at the Lafayette 9-14. Joseph Manning, who scored one of the hits in *The Fortunes of Betty*, Cecil Spooner's latest play, was entertained during his stay in town. William Lutz was a caller during the past week.

P. T. O'CONNOR.

SEATTLE.

Efforts of High School Students Pleased Large Audience—S. R. O. Sign at the Grand.

At the Moore the Lincoln High School students gave a creditable presentation of *The Private Secretary* April 30 before a large audience. In the cast were Avanell Bolland, Frankie Close, Arthur Cohan, Clarence Langdon, Bill Jarvis and other clever young people. *Your Humble Servant* 2-4, matinee 4, was presented in a manner that elicited the hearty applause of large audiences. Otto Skinner in the title-role made the most of the part and was cordially received. Isotta Jewel as *Maryann Bruce* was well fitted for the part, which she embellished with ease and grace. Miss Jewel, who is also favorably known in Portland, made a hit at the Grand in *Zaza* two years ago. In the cast were Isabell Richards, Jeanie Cromette, Edward Fielding and others who rendered efficient support. The concert 6 given by the Ladies' Musical Club was a great social and artistic event. Dark 5 and 7. Henry Woodruff in *The Prince of To-night* 8-14.

The Gingerbread Man 1-7 at the Grand opened to S. R. O., and good business prevailed during the remainder of the week. Wally Heiston in the title-role scored effectively. Carrick Major as *Machavallo Fudge*, Rose Snow as *Wondrous Wise*, Luis Vrooman as *the Good Fairy*, Fred Holmes as *Simple Simon*, Rose Murray as *Mary*, Jeanie Cromette and others contributed to the enjoyment and merriment of the cast was a good representation of beauty and talent. David Higgins in *His Last Dollar* 8-14.

The Russell and Drew Stock co., under the capable direction of B. W. French, gave a first-class presentation of *A Chorus Girl's Luck* in New York 1-7 at the Seattle, and the attendance averaged good business. Anita Allen in the

title part displayed her skill and cleverness to the best advantage. In the cast were Claire Sinclair, Eva French, Virginia Eames, Howard Nugent, Fred Boardman, Edward Kelle, Charles Conner and others who contributed to the success of the performances. A Great Temptation 8-14.

At the Lois East Lynne 1-7 was presented in an effective manner before medium and large houses. Aileen May as *Lady Isabel* gave a faithful delineation of the part. William Morris in the heavy role was convincing, as usual. Lillian Griffith scored heavily in the role of *Cornelia Carlyle*. Fred Clarke as *Richard Hare* made the most of the part, and the other members of the cast rendered good support. *Reunited* 8-14.

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MILWAUKEE.

Frank Hatch, Comedian and Stage Director—The Friend Players Disbanded.

Niobe is the title of a very clever farce-comedy which is being finely played by the stock co. at the Alhambra week commencing 9. This play gives a great opportunity for an exhibition of Frank Hatch's ability as a comedian, and when taking into consideration his added duties as stage director great credit must be given for the fine performance. Maude Gilbert in the name part played in a delightful manner. All of the members of the co. seemed at home in their parts, and the principal roles were extremely well taken care of by Harry Hilliard, Maude Burns, Clara Sidney, Frederick Burt, Franklin Jones, George McIntyre, and Florence Bushy.

The stock players practically have the entire amusement held to themselves, on account of the *Shubert* being dark and the closing of the Shubert 8. The New South 16-21.

The Friend Players at the Shubert disbanded, on account of the inability of the management to make the venture a paying one. The fare-well performances were witnessed by large audiences and fare-well speeches were made by different members of the co. who expressed regret at being obliged to leave Milwaukee. E. W. Morrison, Hallett Boworth, and Willard Blackmore have already departed for the East, and as yet the other members of the co. have not announced what they will do. Wilson Reynolds and his daughter, Maxine Reynolds, have arranged to play the sketch *Editha's Burglar* at the Crystal within a short time.

The old favorite *Uncle Tom's Cabin* opened at the Bijou 8 and is proving to be a great drawing card. The presenting co. is adequate for all purposes and the production is well worth a visit.

melodrama stock season will open at the Bijou 18, under the direction of Kilm and Gasco, Chicago producers. The co. will be headed by Lotte Simonne and Henry Gaell. The first play to be presented by the new co. will be *The Montana Limited*.

The third week of the engagement of the Aborn Opera co. at the Palat commenced 9, with a production of *Aida*, in which Harry Davis made a hit. Lucia will be the Mill 12-14.

A diversified bill of uniform excellence opened week at the Majestic 9 to large houses, the headline attraction being a sketch entitled *The Picture of Dorian Gray*, presented by Edwards Davis, Adele Blood, and Mr. Saxe. This is a very good sketch and has been staged in a fine manner. Another number on the bill which made quite a hit was that of Murray and co.

A. L. ROBINSON.

SPRINGFIELD, MASS.

The Court Square Closed Season with Good Offering—Stock Company Notes.

The New York Grand Opera co. made an awful foible by breaking up at Waterbury night of 6, because of internal dissension. There was a \$1,200 sale waiting for them here for Saturday, and buyers all through the morning till the announcement came about 11 o'clock. They didn't even telephone Springfield to ask a question. The regular season at the Court Square ended with *The Traveling Salesman* 12-14; a fine performance of a *relicious* comedy, in which Frank McIntyre and Gertrude Coghlan especially shone.

It is the Hunter-Bradford Players instead of the Cook Stock that we will have at the Court Square this Summer. The shift was closed 7, as Manager Cook has all he can attend to in his Western Summer Stock co. The Hunter-Bradfords made a fine reputation here for the Summer seasons of 1906, 1907 and 1908, and will be welcomed back. They open 23 with *Soldiers of Fortune*.

The Gilmore had pictures of the Nelson-Wolff 9-11.

The Poll Stock co.'s presentation of *Clyde Fitch's Girls* 9-14 was a big laughing hit. Lynn Pratt as *Holt*, Gertrude Magill, Warda Howard, and Violet Lansdowne as *The Three Girls*, and Jessie Pringle and Harold Kennedy scored in their parts. The *Call of the North* follows.

EDWIN DWIGHT.

ST. PAUL.

The Nell Stock Company's Offering Proved Suitable—Amateur Notes.

The Metropolitan had the Lyman H. Howe Travel Festival as an attraction for week 8-14, with matinee every day. The series consisting of motion pictures of scenes in various parts of the world, accompanied by voices and sounds to make up very realistic pictures, pleasing to the eye and ear. The really thrilling runaway train created quite a sensation. The pictures were very pleasing and have been well attended. Otto Skinner 15-21.

Brewster's Millions 9-14, produced here for the first time in stock by the Nell co. at the Grand, proved to be very suitable for the Summer stock audiences. Harry C. Brown as *Monty Brewster* fitted the part well. Eleanor Montell and John D. O'Hare were particularly to be commended in their parts. The various scenes were well done for the stock necessities of this kind. The *Orpheus* will be produced by same co. 15-21.

A blackface minstrel performance 6, given by the Local Association of Bank Clerks, brought out a large and enthusiastic audience to the Auditorium. The performance was very good; those taking the leading parts were well trained and the musical numbers were excellent.

GLENN A. MORTON.

ST. LOUIS.

The Summer Garden Season Opened—Success of Mother—This Week's Bills.

ST. LOUIS, May 16.—Mother, the home-life play, continued a drawing business last week at the Garrick. Crowd saw and praised the play. Emma Dunn drew an appealing mother and was assisted ably by Frederick Perry, Jane Corcoran, and James Brophy.

The Right of Way played at the American and by reason of its excellent company pleased hugely. P. August Anderson as Portgas and Halle Thompson as Charlie Steele proved worthy successors of Theodore Roberts and Guy Standing in the roles. Arleen Hackett presented a winsome Rosalie. As a whole, the play received a very creditable presentation.

Harlin's delighted her admirers by bringing forth Beulah Poynter in *Little Lord Fauntleroy*. She was fully up to the jaunty, difficult role. Joseph Kelvin made an excellent Earl of Doriscont.

The Summer garden season has begun with attractive weeks at Delmar Garden, West End Heights, and Forest Park Highlands. Vandeville of the wire walking, song and dance, acrobatic type with reign supreme at these houses this Summer. Suburban Garden will open June 4, with *Amelia Blingham* as the initial star, under O'Prey's management.

This week, Olympia, Jacob P. Adler in *God's Punishment* May 15; The True Power May 16; Solomon Krause May 17; Garrick, Southern and Marlowe in Shakespearean repertoire; Harlin's, Beulah Poynter in *Molly Bawn*.

FREDERICK LOUIS DOYLE.

TACOMA.

The Red Mill and St. Elmo Pleased Tacoma Patrons—Business Fair.

At the Tacoma The Red Mill April 24, 25 pleased small and audiences. This was presented by Martin and Harry co. Otto Skinner 27 in *Your Humble Servant*. St. Elmo 3, 3 was not presented by a great co. but the plot, the old costumes and the wretchedness of Southern life and scenes pleased limited audiences. Harry Gunz in stellar part did his work well and the same must be said of Louis Russell and Agnes Powell.

FRANK B. COLE.

PLAYS FOR NANCY (BOYER)?

The Richest Girl, which was used last season as a starring play by Marie Doro, has been secured for the tour of Nancy Boyer, in stock, through Sanger and Jordan. This is one of the first of the Frohman plays to be used at popular prices in the Middle West, and as the styles and personalities of Marie Doro and of Nancy have been pronounced identical, the piece should be a notable success in Miss Boyer's list of plays. Other plays already secured for Miss Boyer by her manager, Harry A. March, and her director, Henry Testa, are the Hopwood-Pollock society comedy *Clothes*, and *The Powers That Be*, by Avery Hopwood.

THE RECORD OF DEATHS.

News was received by THE MINNOS last week of the death of Carl August Hassenwinkel, known professionally as Carl 4, as Carl 4, in Mineral Wells, Texas. Mr. Hassenwinkel was born in Siegen, Germany, in 1849, but came to America with his parents and brothers and settled in Chicago, Ill., in 1857. He graduated from the Illinois Wesleyan University and Alburnett Law School, and practiced law for a short time. His success in amateur theatricals made him desirous of a professional stage career. His first professional appearance, which occurred before his study of law, was in the company of Emily Melville in *Black-Eyed Susan*. With her he remained a couple of seasons. Then his studies and a two years' practice preceded his return to the stage. In the title-role of *Michael Stroff* and as *Marquis De Tangay* in *An American Marriage*, with Maud Granger, Mr. Hassenwinkel gained many flattering notices, but it remained for *The Silver King*, in which he played for fifteen years to bring him lasting fame. Later he played the Earl in *Little Lord Fauntleroy*. His last appearance was in *The Lion's Heart*. Eight years ago Mr. Hassenwinkel retired from the stage, and made his residence at Holly Beach, N. J. He married Frances Clark of Holly Beach, W. I., who was a nonprofessional till Mr. Hassenwinkel produced *The Silver King*, in which she assumed the leading female role. She died two years ago. He leaves three brothers, William of Hudson, Ill.; Henry of Binghamton, Ill., and Herman of St. Cloud, Fla. The funeral and interment was at Holly Beach, N. J.

Joseph Wighaman, who played in Botham and Campbell's *Just Out of College* company for the past two seasons, died suddenly at his home in Ashland, Pa., Sunday, May 8. His death was caused by a pulmonary embolism. Mr. Wighaman was born in Huntington, Pa., thirty-five years ago. He made his first professional appearance with the Harry Davis Stock company, of Pittsburgh, with which he remained two years. He then successively appeared with Jane Corcoran in *A Doll's House*, the Columbia Stock, of Brooklyn; *Sherlock Holmes* company, and *Just Out of College*. He is survived by an invalid wife, a mother and two sisters.

John Keats, an English actor and an extra member of the New Theatre company, which played in Baltimore last week, died in that city May 9. He had played in *The School for Scandal* and *Sister Beatrice*. His body was cremated at the Loudon Park Crematory May 10. Though he had appeared in several seasons in this country he was not well known. He is survived by his wife, three small sons and a twelve-year-old granddaughter, Gladys Brooks, who had appeared with the New Theatre company.

Ulrich Konrade, a full-blooded American Indian, who had appeared in *The Sioux Man*, shot himself May 9, and later died at St. Vincent's Hospital. Konrade is said to be the one of a Sioux chief and a graduate of Carlisle. He leaves a sister, who is a school teacher in Chicago, and a brother, who is living in Indian Territory.

Michael Billie, a Greek actor, died at the Western Penitentiary, Pennsylvania, last week. He was serving his third year of a thirty years term for murder. He left a brother, Alexander Billie, of Ambridge, Pa.

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AROUND VARIOUS CIRCUITS

NEWS OF IMPORTANCE REGARDING THE BOOKINGS FOR NEXT SEASON.

National Theatre Owners' Association Promises New Attractions for Cities and Towns All Over the Country—C. A. Burt Optimistic in His Views.

The theatrical atmosphere has cleared to a marked degree during the past week. The question now remaining to be solved is to what extent a certain few of the producers will hold out in opposition to the movement for the "open door" policy as adopted by the National Theatre Owners' Association, which is making a determined fight to induce all producing managers to play their attractions independently.

That the new organization will be successful in its effort in this respect is an assured fact in the minds of officers John Cort, Mose Beis, Albert Weis and J. J. Coleman, and directors Jake Wells, H. L. de Give, James Wingfield, Charles T. Kindt, C. A. Marshall, C. B. Walker, John L. Kerr, Ed. Overholser, L. M. Crawford and Calvin Helling.

During the week the National Theatre Owners' Association has increased its membership greatly, about sixty theatres in the East coming into the merger under the head of the Eastern Theatre Managers' Association. In the Middle West Oelendorf and Bell, who control a string of theatres in southwest Missouri and in Kansas, including Pittsburg, Chanute, Fort Scott, Iola, Parsons and Independence, Kan., and Springfield, Mo., have been added. Also in the Middle West Wingfield's Central States Theatre Company has been greatly strengthened, as has the Copper and Iron Circuit. In the South the Jake Wells and H. L. de Give interests have been increased and Albert Weis theatres in Texas, Arkansas and Oklahoma have been rounded out to complete whips.

The circuits now included in the National Theatre Owners' Association are Cort's Northwestern Theatrical Association, the Copper and Iron Circuit, Walker's Winnipeg Circuit, Albert Weis' Circuit, Overholser's Oklahoma Circuit, J. J. Coleman's Circuit, the Jake Wells and H. L. de Give theatres, the Eastern Theatre Managers' Association, the Mose Beis Circuit, the Julius Cahn Circuit, the C. S. Hathaway Circuit, the Crawford, Philley and Zehring and the Chamberlain, Harrington and Kindt circuits, the Central States Theatre Company and the Oelendorf and Bell theatres. This makes the number of independent theatres now under control of the association approximately 300.

The bookings are increasing rapidly over the various circuits and if the same general continuities for the next ten days the time will be practically filled. Theatregoers throughout the country can feel assured of an almost entirely new line of attractions the coming season, as the National Theatre Owners' Association is absolutely independent of all factions and many stars and plays—distinct New York successes of the past two years—will visit the vast territory controlled by the organization.

C. A. Burt's Southern Circuit, Inc.

W. J. McKiernan, author of *The Old Folks at Home*, advises that this attraction will be lagged on the road this coming season.

J. B. Joel, manager of the Lyric Theatre, Gainesville, Ga., advises that he is about to close leases for several other theatres in that territory, which will be booked through this office. Mr. Joel is at the head of a bill posting firm who control several plants in the Southern territory, and is well acquainted with what the amusement public require in order to secure good patronage for theatres in the South and in order to gain that patronage has decided to remodel all his theatres and make them inviting to the public. He also announces that the class of attractions already booked for the coming season are satisfactory. Mr. Joel is not the only theatre manager in the Southern territory that is remodeling their theatre or theatres.

Chase City, Va., has been added to this circuit, and is desirable in order to break long jumps.

Tony Lavelle, manager of Fargason's Opera House, Dawson, Ga., advises that he has arranged to have his theatre remodeled for the coming season, making it modern.

William A. Ellis contemplates launching two attractions for the coming season, and will be here over this circuit.

C. H. Morris, manager of Daisy Cameron in the operetta *Nancy* and *The Beauty Shop*, presented by forty people, which are now playing through the Northwestern territory, has booked both attractions through the Southern territory for next season.

Frank Loffel and company presenting the novel and original shooting act, entitled *The Bullet Proof Lady*, which has been successful in the two vaudeville theatres, has arranged to launch an attraction on the road this coming season, and will play the Southern Circuit.

Arrangements have been made with this office to book the New Lyric Theatre, at Lexington, Va.

Tom Marks, manager of Marks Brothers' attractions, now playing throughout the Northern territory, announces that business is capacity in every case. His attractions are booked through the Southern territory for the coming season.

W. E. Nankeville announces that, as his health is improving, he will book *Human Hearts* through the Southern territory for next season.

Willis Flicker, manager of the Pickert Stock company announces that his business for the past season through the Southern territory was very satisfactory, and he is booking return dates for next season.

Low Sully has commissioned C. A. Burt to arrange a route for his attraction, taking in the South and Southwest territory for his new musical comedy *Am I a Chinaman?* Mr. Sully is a well-known minstrel favorite.

The outlook for the coming season is more encouraging than ever before; many producers have commenced to book their attractions. Applications are coming in daily at this office for space. Since all matters have been amicably settled with the different booking exchanges.

DENVER.

Gus Weinburg and Richard Carroll Commended.—Opening Dates of Elich's and New Casino.

The Alaskan, with Gus Weinburg and Richard F. Carroll, pleased large audiences at the Taber 1-7 Deiner Poomin, John R. Phillips, Al. Bauth, Sidney Algiers, Jessie Stoner, Alice Keen, Rita Lockhart, Marcell Scott and a well

trained chorus go to make up the present co. as the Sun Went Down 8-14. The White Squaw 15-21.

The new Casino Theatre at Lakeside (Denver's White City) will be opened 28. A large co. has been assembled by Lew Kelly, stage director, and will begin rehearsing at once. The Promoters has been announced as the initial performance.

The theatre at Elich's Gardens will be opened on June 5 by one of the strongest stock co. Mrs. Elich Long has yet organized.

MARY ALKIRE BELL

LOS ANGELES.

A Musical Treat for Patrons of the Auditorium—Lillian Leighton "Made Good."

A rare treat was offered the music lovers 2-7 in the shape of Walter Damrosch and his superb symphony orchestra, together with such vocal artists as Sarah Anderson, soprano; Nedra Van Der Veen, contralto; Reed Miller, tenor, and Marcus Hallerman, baritone. Unfortunately the Auditorium was far from packed at any of the five concerts, but those who did attend gave hearty applause. It would be hard to say more for any particular one of the soloists than for the others, as each is an artist of distinct and marked ability. Mr. Damrosch and his quartette were royally entertained at a Dutch supper given by the Garnett Club of this city.

The Majestic is still housing the favorite Western comedians, Kolb and Dill, and it's difficult to obtain seats at any performance. The Mustard King, The College Widow, and the Music Master comprised the triple bill, 1-8, and further fun can not be had for the money for many a day. Maude Berri is a decided favorite and Olga Stein plays no second, for she is popular on and off the stage. Kolb and Dill will offer 8-14 their latest success, *The Merry Widow* and *The Devil*.

Brewster's Millions, now in its second week at the Burbank, is breaking all records at that house. Patrons declare it is the best presentation of this comedy ever offered here. The Barrier will have its initial stock co. presentation at this house 8-14.

May Robson in *The Rejuvenation of Aunt Mary* has finished 2-7 a week of good business at the Mason. The piece is wholesome and fresh and offered capital entertainment.

Laude Adams in *What Every Woman Knows* comes to the Mason 10 for five performances and at present writing all seats have sold for the engagement. Strange Miss Adams cannot give us two weeks, for she would do the business; we, out here, can't understand the wisdom of such bookings.

The Price is still on at the Belasco, with Forty-five Minutes from Broadway scheduled for 16-21.

Maud Allan appeared at the Auditorium 6-7, for a special request return engagement. She was assisted by the Los Angeles Symphony Orchestra of over fifty pieces. Financially the two concerts were a great success.

Agnes Lee, who is to succeed Lovell Alice Tarras at the Burbank, will make her first appearance in the Barrier next week.

Robin Hood was the bill at the Grand 1-7, and received a decided success. Ferris Hartman and his company received plaudits for this success. Georgiana Strauss was barred from singing the role of Allan-a-Dale on account of sudden illness, consequently the part was allotted to Lillian Leighton, a local singer, who has been with the co. for some time; she made a decided hit in the role. The Serenade will be the farewell bill 8-14, and then we must bid this popular co. adieu until early Fall, as they close their thirty weeks' run here for a tour in northern California. *Oliver La Noir*, the new base, will tour with the co.

Announcement from New York that John Cort has turned over his string of playhouses throughout the West to the Shuberts created quite a stir of comment in the theatrical papers this past week. Mr. Cort is under contract for ten years to book attractions for the Majestic Theatre. The Shuberts have been playing their co. at the Auditorium, which is managed by Lou Behmer. In all probability both houses will be used and attractions divided. What effect will all of this have on the Mason Opera House is the question.

The death of George A. Dobinson some ten days ago was sad and regrettable. Mr. Dobinson was an old-timer here and took a lively interest in his dramatic school, and, in fact, all things pertaining to the stage. His criticisms are the best in the State. Among his many friends and acquaintances throughout the land were the foremost actors and actresses.

Excavation for the new \$500,000 Orpheum is completed and work will be started on the edifice.

DON W. CARLTON.

DETROIT.

The Fair Co-Ed One of the Season's Best Offerings—Praise for Manager Lawrence.

Elsie Janis in *The Fair Co-Ed* played a week's engagement at the Opera House 6-14, and proved one of the most acceptable attractions seen at the Detroit this season. Margaret Anglin will be seen on the same stage 16-18.

The Garrick was dark 9-14. On May 23 Southern and Marlowe will begin a week's engagement, and it promises to be a memorable week. Manager Lawrence of the Garrick, deserves much credit for success of the season which is drawing to a close. His untiring efforts have placed the theatre in the front rank among Detroit theatres, and it is hoped that the managerial reins will remain in his hands next season.

The act of Fred Lindsay, the famous Australian Bushman, made a profound impression at the Temple 1-8. In point of applause Stepmother and King were accorded second honors for the week, offering a clean, laudable, musical act. Tom and Edith Almond contributed a noted combination musical-dancing act. Jim Grannon, A. D. Duncan, and La Perle Revue completed the bill.

Vaughn Glaser and his players offered Old Heidelberg at the Lyceum 8-14, and for next week have in preparation At the Merri of Tiburis. In case of success the latter will be sent on tour next season.

Billy Watson's Girls from Happiland were seen at the Gayety 8-14, and the week's attendance was all that could be desired. Next week, the Rents-Santley co.

The Oriental Beauties, featuring Louise Dacre, furnished diverting amusement at the Avenue Theatre 8-14. Mlle. Omega furnished the dances. Next week, Miss Manhattan.

The opening of the new Miles Theatre, nearing completion on Griswold Street, is announced for Sunday evening 18. ELYA A. MARGNI.

THE NEW YORK DRAMATIC MIRROR

KANSAS CITY.

Sothern and Marlowe's Engagement Drew Record-Breaking Houses—Eva Lang.

The season's most notable engagement was opened at the Shubert 9 with the appearance of E. H. Sothern and Julia Marlowe in a week of Shakespearean productions. The announcement of this engagement had drawn one of the largest advance sales ever recorded in our city, assuring S. H. O. business several days before the opening. Romeo and Juliet was the opening bill, and several hundred were turned away unable even to secure standing room. The presentation was made in a most dramatic manner throughout and found a ready appreciation from the big audience. The title-roles were portrayed in the highest type of dramatic art, while the supporting players were excellent cast, and such incidentals as music, lighting, etc., were excellent without exception. Never, perhaps, has Miss Marlowe aped to such advantage, at least before a Kansas City audience, as she did as Juliet, winning round after round of applause at the fall of each curtain. Mr. Sothern as Romeo of course shared in the honors, although the possibilities of the role were hardly so good as some of the other characters will afford him. In fact his triumph came upon the next night, when as Shylock in *The Merchant of Venice* he scored heavily. Miss Marlowe's Portia was a charming characterization that pleased greatly. The other girls following included As You Like It, *Taming of the Shrew*, Hamlet, Much Ado About Nothing, and a second performance of Romeo and Juliet. Of the supporting co. members must be made of the good work of Frederick Lewis, Rowland Buckstone, William Harris, Malcolm Bradley, Eugenia Woodward, Sidney Mather, Frances Bentzen, Eric Bland, Maurice Sullivan, John Taylor, and Nora Lamson. The present week will close the regular season at this house, with the exception of the appearance of the New Theatre co. which will be seen the week of June 7.

Sweet Kitty Bellairs was the offering at the Miles 8-14, where Eva Lang and the Woodward Stock co. have been playing to big business for the past three weeks. The piece is a rollicking comedy and was enthusiastically received. Miss Lang scored heavily in the name parts and repeatedly applauded for her good work. Richard Friesen as Captain Varney, Frank Bowden as Captain O'Hara, and Frank Denithorne as Captain Spicer were all especially good, while the smaller parts were also in capable hands. The scenic and costume effects were most elaborate. Shamus will be the bill 15-8, to be followed by a half week's engagement of William Collier in *A Lucky Star*.

Silver Threads, with Richard J. Jones featured, was the Grand attraction 8-14, playing to a very satisfactory week's business. Louise Kent, Eva Condon, John A. Miesen, and Hobart Cavanaugh carried the principal roles to success and were well received. The production was well staged. *The Right of Way* 15-21.

The Gilliss had *The Girl of Eagle Ranch* 8-14, playing to good business. There were numerous matinee performances. In which Miss Billy Long and Edna Weaver were the principals. A capable supporting co. and attractive staging and costuming were given. An American Hobo 15-21.

Edmund Hayes in *The Umpire* drew large audiences throughout the week at the Century 8-14, and was accorded the usual enthusiastic reception. The star was a hit from curtain to curtain, while the assistance lent by James Collins, Billy Betts, Marcelline de Montalvo, Marie Jensen, and Imogene Mansfield found much favor with the crowds. This is the closing bill at this theatre for the present season.

The Gayety closed its regular vaudeville season 7, opening the following day as a vaudeville house, which is to be continued throughout the Summer months. D. KEDDY CAMPBELL.

LOUISVILLE.

Season Closes at Macaulay's with The Climax—Aviation Week Announcement.

Joseph M. Webers success, *The Climax*, filled a return engagement at Macaulay's 9-14 to exceptionally good business. The cast was a strong one, headed by Leona Watson.

The second at Macaulay's, which has been a prominent one, is now closed.

The Rober-Bladen Stock co. gave a highly creditable rendering of the familiar *Two Orphans* 8-14. The co. is an evenly balanced one, a notable member being that sterling actress, Henrietta Vaders. The next Rober-Bladen offering will be *St. Elmo*.

The Avenue and the Gayety are drawing nice business with a Summer season of moving pictures and vaudeville. Large houses continue to rule at Hopkins' notwithstanding this added competition in its own particular field.

The Kentucky Derby, Louisville's annual classic event, was run at Churchill Downs 10 to an attendance of forty thousand enthusiasts. Among the visitors were George Ade, Matt J. Winn, Thompson Buchanan, and many other notables.

Announcement is made in a Louisville paper that Minna Davis, of this city, for several seasons with Richard Carle, is soon to marry and retire from professional life.

Aviation Week is announced at Churchill Downs 16, with some of the famous air navigators in their especial type of machine. The project is under the direction of Colonel Jacob Gribble, a Louisville man, who is something of an aeronaut himself. CHARLES D. CLABKE.

OMAHA.

Good Work by Stock Companies Noted—The Orpheum's Record as a Moneymaker.

The Merry Widow played a return engagement at the Orpheum 8-14, business being excellent and the co. making a repetition of the good impression secured here last Winter. William Collier 15-18.

The Boeddel Stock co. opened a Summer engagement at the Gayety 8 in Mr. Friend from Arkansas. Business is quite good. The members of this co. are Louis Van Wistow, Russell Dunn, Gordon Fox, Paul James, Al. C. Newell, Fred Cone, Fred Parker, Mabel E. Whiting, Laura Laird, and Madge Boller, who is the leading woman.

The Woodward Stock co. of Kansas City will open a four weeks' engagement at the Rodeo with Eva Lang in *Peter Pan* for the opening performance 21.

At the Orpheum business is simply wonderful and it is with much regret that this is the last week of the season at this popular house. The Orpheum—Omaha—has achieved for itself a record for money making that is surpassed by few other theatres in the country.

J. R. BINGWALT.

DES MOINES.

Season Closed with Appropriate Ceremony—Director Sullivan's Efforts Appreciated.

With the closing of the Princess on Sunday night last in *The Rose of the Rancho* the theatrical season came to a brilliant termination. There still remain William Collier 12 and Mrs. Flora June 8 as the last attractions of the year at Foster's. But the popular stock house has been the centre of activity during the local season, and when the asbestos curtain fell for the last time there came a general lull in affairs of theatrical interest.

The Princess management could not have selected a better closing vehicle than the Belasco play. It was given a production that many who say the original claim was an exact parallel to that which the Princess offered in its day. Not a slight detail was overlooked in the production. Scenically and from a dramatic standpoint, it would have been impossible to effect an improvement.

Thomas Reynolds in the role of Kincade and Elfreda Lasche as Juanita were easily entitled to front rank. They had the best roles, of course, and more than measured up to their requirements. Miss Lasche, as the willful, brave, strikingly beautiful Spanish-American girl, was superb, surprising even her most ardent admirers by her splendid work. Thomas Reynolds has become such a favorite with Des Moines audiences that everything he does is a signal for enthusiasm. But when he appeared as the rough, swarthy, conceited, arrogant land grabber, landing here a broad comedy effect, striking the keynote of sincere and unselfish self-confidence again shamed under the lash of Juanita's contempt, and when bidding defiance to the laws and the cause of justice, it was known for the first time just how good an actor he was. Mr. Reynolds' study was remarkable. It was perfect in detail, it stood out in bold contrast to every one else in the cast. Such acting fails little short of genius. Mr. Ingram gave a satisfactory performance of Kearney, realizing its possibilities. Mr. Bowker was excellent as Padre Antonio, quite the best piece of character work he has done this season. Miss Salvatore was strikingly beautiful, and played with her customary dash the small role entrusted to her. Miss Van Norman, playing Donna Petrona, the aged grandmother of Juanita, gave a splendid performance. To see the little actress, once a young woman, past her allotted three score and ten, and bring the rôle to perfection was a further tribute to the ability that won for Miss Van Norman in a few short weeks a place of popular esteem unsurpassed by any member of the company. Miss Carey gave a good performance of Donna Kenton, and the smaller roles were well handled by the others of the co. The cast was largely augmented, some fifty extra people being employed.

The farewell performance was marked with the greatest enthusiasm on the part of the audience. Flowers by the dozen bunches, boxes and baskets found their way across the footlights and farewell speeches were made by all the co. To Director Frederic Sullivan is due the greatest credit, not only for his excellent staging of *The Rose of the Rancho*, but for his skillfully played hits as *Colonel*, *Shamus*, *Miss Salvatore*, *Mr. Reynolds*, *Mr. Bowker*, and *Mr. Somerville* of this season's co. return for next season, which opens the last of August in *The County Chairman*.

Don Phillipine and his band are attracting fair business at the Grand as the final offering of the season at this house. The Unique remains open all Summer as the one theatre to brave the hot months. Sullivan and Considine vaudeville, six acts daily, is being offered. JOHN L. SHIPLEY.

NEWARK.

The Aborn Opera Company Continues to Please Big Business—Nettie Kline Won Favor.

The Aborn Grand Opera co. presented Cavalieria Rusticana and *I Pagliacci* at the Newark 9-14 to packed houses. Bertha Shalek and Luigi Cilia in the leading roles were forced to respond to several encores. The work of the musical director, Almerico Vincenzi, was also given hearty appreciation. During the entire creation attention was given to the vocal efforts of the cast.

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The Rober-Bladen Stock co. gave a highly creditable rendering of the familiar *Two Orphans* 8-14. The co. is an evenly balanced one, a notable member being that sterling actress, Henrietta Vaders. The next Rober-Bladen offering will be *St. Elmo*.

The Avenue and the Gayety are drawing nice business with a Summer season of moving pictures and vaudeville. Large houses continue to rule at Hopkins' notwithstanding this added competition in its own particular field.

Sam Howe and his Rialto Rounders entertained large audiences at Waldmann's Opera House 9-14. The musical farce entitled *A Day at Niagara* proved a great success.

The Jardin de Paris provided merry amusement for the audiences at the Empire 9-14. A presented by Louis Christy, Bennett Mitchell, Franck Thordyke, and Helen Lawton.

Three very good sketches were presented at Proctor's 9-14, one of which is reviewed in the "New Act" column.

An experiment in the local management was put into operation in two of the Proctor theatres 9-14, when young women were installed as ushers in the Lyric and the Bijou Dream. The young women, for the present, are on the main floors of each theatre, but later they may be employed in all parts of the auditorium.

Nettie Kline, who is making a great hit at Proctor's, is a Newark girl, and is holding a big reception at every performance.

GEORGE S. APPLEGATE.

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THE MOTION PICTURE FIELD

"SPECTATOR'S" COMMENTS.

As might have been naturally supposed, the contention of "The Spectator" in last week's *Mirrors* that in motion picture acting "no player should face the front except when his movements and attitudes may be made to appear to consistently permit it," has not been received by all picture players with favor. "We have to get the story over, you know," said one of them in voicing a mild protest, "and the limitations of photography are such that the action must take place down in front in clear view of the camera or it cannot be seen in the picture." Of course, of course. This last statement goes without saying. The camera must be made to see, as with the eyes of spectators who are to be, all that takes place, but that which the camera sees and records should appear truthful and natural and should not bear on its face the stamp of counterfeit. It is no doubt a difficult matter to arrange a scene so that it shall appear to be the real thing and yet permit the camera to record clearly all that occurs, and this is precisely where superior directing and acting comes in. As for facial expression, too much dependence is placed upon it by the average picture player. The face is only one small part of the body, and with a great majority of players when the face is turned toward the front it has about as much real expression as a wooden Indian. Either this or it is distorted into an unnatural grimace that defeats the very purpose of the player.

Of a piece with the inartistic facing front indulged in by nearly all picture players is the acquired habit of many of them to introduce pantomimic gestures into their work. Indeed, there is no surer way to label a motion picture scene as spurious than to use pantomimic gestures. The chief purpose of the good player being to further the impression of reality, he should avoid rather than make use of pantomime, except where pantomime is legitimately called for. People in real life do not use pantomimic gestures unless they are deaf and dumb or when addressing persons of another tongue. In such cases it would be consistent, as it would be also if one were desirous of communicating with another without the knowledge of a third person present. And yet we frequently see picture players go through the motions of doing some act, such as asking for a drink of water by holding the hand in the form of a cup and pretending to drink from it, or describing a shooting by striking the attitude of aiming a gun.

But a more offensive use of pantomime in picture playing is where the players pause in front of the camera and tell by gesture what they mean to do. Usually they face the front and accompany their gestures with facial contortions as if addressing the spectators. They appear to be afraid their intentions will not be understood, when it is all perfectly clear to the dullest mind. For instance, a character approaches a house that he intends entering. Instead of appearing to observe the number of the house or recognizing it in a natural way and then entering, he must perform pause and point at the door, twist himself into two or three attitudes, turn and tell some invisible person in front that he means to enter the house, and then proceed to do that which he should have done at the start, walk in. Picture playing is not pantomime and never will be. Pantomime is of the stage and smells of grease paint and chalk. The moment we see it in picture playing we know unconsciously that we are not looking at a motion photograph of a genuine scene, and the delightful sense of reality is gone.

In a similar way the stage aside, when used in pictures, is wholly out of place. A player, perhaps entirely alone in a room, desiring to display a certain emotion, will accompany his facial expression by moving the lips as if addressing some one. He may go through this unnatural business either facing the front or with a side view toward the camera, but in either case he is most probably doing that which no sane person would do under those circumstances in real life. Ordinary human beings do not talk to themselves like gibbering idiots. Under the stress of intense feeling a person alone

may ejaculate a word or two, but that is all, and it should be enough for any picture player.

THE MIRROR is in receipt of a letter from Thornton Kelly, 609 Belden Avenue, Chicago, complaining of an apparent injustice to him in a motion picture review in THE MIRROR. Mr. Kelly is entitled to his hearing, and here is what he says:

"As a writer of motion picture scenarios, I have received considerable benefit from the film reviews published in your paper. I have usually found the comments of your film critic thorough and to the point, but in the last issue [May 7] I note an assertion which proves that for once he is either misinformed or ignorant of the subject he attempts to discuss."

In criticizing THE NEW MIRROR, recently released by "Imp," he states that there was no apparent reason why the man held prisoner by the steel trap might not have dragged himself in some place where he could have pried off the trap.

Had the critic been as familiar with the weight of a large steel trap when he wrote the article as I was when I wrote the scenario, he would have found reasons in plenty. I have spent some time in the fur country, and know from experience the danger of setting foot in a bear trap. In fact, in some parts of the country it is an unwritten law among trappers that the trails near a bear trap must be marked with signs peculiar to the woods which will warn of the danger.

As to the other comments on the film, they are more or less justified, and I hope that this letter will be accepted as a piece of information, for I feel that I am still indebted to the critic for calling my attention to other errors that I have made from time to time.

Mr. Kelly is evidently a writer of discernment and sense, as is proven by his appreciation of MIRROR film reviews (ahem!), and he will therefore recognize the fact that the reviewer did not criticize the heavy steel trap Mr. Kelly had in mind, but the one used by the producers of the picture and the manner in which they used it.

Motion pictures presenting scenes that purport to represent actual events should maintain even the appearance of consistency in all details. The steel trap used in the scene referred to was carried easily by one man and was loosely chained to a log. Along came another man and got his foot in the trap, and some time later we are supposed to see him still held by the trap without evidence of the least effort to extricate himself, although it was evident that he could have freed the chain and would certainly have done so in real life. Common sense also tells us that once free he would have dragged himself, however painful it might have been, to some place where he could have pried the trap open, or at least made the attempt.

Mr. Kelly's kind words for the moving picture pages of THE MIRROR are indorsed by many other MIRROR readers, if we may judge by the letters they write. Here is one from a firm of house managers in Al-

lona, Mich., who in a letter just received have the following to say:

"We derive much benefit from THE MIRROR and think it is becoming more and more beneficial to the motion picture field. 'Spectator's' comments alone are worth the subscription price. We remain,

Yours truly,
GEO. C. RICHEL AND SON.

Comment on "them kind words" would be superfluous and somewhat unbecoming "The Spectator." Communication received with thanks and placed on file.

Our good friend Gerald Griffin, now doing Europe, writes from Carlsbad in reference to a moving picture show he attended in that city. The theatre was a regular high-class vaudeville house, the Orpheum, Joseph Mode, manager, which opens its regular season May 15, but during the Winter and early Spring runs pictures twice a week at prices that would surely make an American manager green with envy. Boxes for six persons sell for about \$2. American money: boxes 32 cents, gallery 20 cents. "Can you beat that for prices?" asks Mr. Griffin. About seven films are run, three of them being speaking pictures of different popular actors of Germany and Austria, the phonograph records working well with the film, although Mr. Griffin adds, "the operators are not good, and if some smart American would come over to Germany and start a ten-cent show he could make a fortune."

When some "regular," reverend or otherwise, makes an attack on the picture shows the daily press never fails to play it up with strong headlines. Thus: In the *Herald* we find under the head, "Citizens Oppose Moving Pictures—Protest against granting license to show preparing to be operated in Fifth Avenue," an account of a movement to prevent the opening of an air-dome, the chief objector being Rev. David J. Hickey, who is quoted as saying: "When the owners of these shows cater to the most depraved tastes they become a demoralizing force." By what right does the gentleman assume that the air-dome will cater to the most depraved tastes? Again, in the *Times* we find a story headed: "Fights Picture Shows—Father Gardiner, of Bath Beach, warns mothers to keep children out of them." Father Gardiner declares that many of the pictures have a demoralizing effect on the young mind. On the other hand, in a more sane and liberal spirit, we find Mayor Gaynor quoted in the *World* as remarking that he had "visited several moving picture shows and had seen no cause for complaint," but this indorsement of pictures found not so much as a single word in the headlines of the article in which it appeared. THE SPECTATOR.

CORBETT IN FILMS

THE ACTOR-PUGILIST POSING FOR THE VITAGRAPH COMPANY.

A Motion Picture "Special" That Should Prove a Strong Feature—How Championships Are Won and Lost—Styles of Jeffries and Johnson Illustrated—Valuable Physical Culture Lessons—Arthur Barber, Millionaire Boxer, Assists Corbett.

The Vitagraph Company has in preparation a special film issue for which James J. Corbett has been posing this week at the Vitagraph studios in Flatbush. Interest in the coming Jeffries-Johnson contest adds to the importance of the Corbett film, as the actor-pugilist will, among other things, illustrate how championships are won and lost and will give picture descriptions of the styles of fighting employed by both Jeffries and Johnson. Corbett is assisted in the posing by Arthur Barber, the Boston millionaire amateur, whom Corbett believes to be the pugilistic equal of either Jeffries or Johnson.

In addition to exhibitions of championship pugilism as noted above, Mr. Corbett will give what is termed an "educational athletic demonstration." This will include physical culture exercises specially adapted for women and exercises for men, showing how the business man may and the athlete must cultivate his muscles to acquire and retain strength. The famous shadow boxing of which Corbett is said to be the inventor, will be one of the features of the film, and a comedy touch will be given to the real by a burlesque boxing bout between Corbett and Miss Turner, the celebrated "Vitagraph girl."

SALES COMPANY VICTORY.

It Has Swallowed the Alliance—Murdock Enters Film Field.

The recent convention of the Independent Alliance in Chicago resulted in the adoption of a resolution indorsing the Moving Picture Distributing and Sales Company plan of control by the allied Independent manufacturers and importers who came together on a modified basis. As originally organized, the Sales Company was composed of only the Imp and Bison interests, but by the new arrangement all the principal Independent manufacturers are associated in the company which will act as distributing agent for them. The Alliance now becomes merely a social affair, as in the Film Service Association in the licensed field. The officers of the Sales Company are as follows: President, Carl Laemmle; vice-president, Pat Powers; treasurer, Charles O. Bauman; secretary, Herbert Miles; directors, J. J. Murdock, Wm. Steiner and W. H. Swanson.

In connection with the reappearance of J. J. Murdock's name in the film business, it is said that he is preparing to go into the manufacturing game.

WARNING ON FIGHT PICTURES.

The Patents Company has issued Exhibitors' bulletin No. 8, which reads as follows:

May 10, 1910.
Exhibitors are notified that the only licensed motion pictures of James J. Jeffries and Jack Johnson are the following: The Jeffries-Sharkey Fight made at Coney Island by the Biograph Company; the Burns-Johnson Fight made in Australia by Gaumont; the Johnson-Ketchell Fight made in Colma, Cal., by the Kalem Company. No other motion pictures of either of the above men are licensed. The recent pictures of Jack Johnson in training quarters are not licensed. Licensed exhibitors must not run unlicensed pictures in connection with licensed pictures. Licensed exhibitors must use only licensed pictures.

PATHE FRERES ANNOUNCE FEATURES.

For the week commencing May 23 Pathe Freres announce a very good all-round programme. On three of the days there are comedies, in two of which that inimitable Max Linder takes the chief part.

May 24 A Sailor's Friendship, said to be a very strong sea story, staged with the usual perfection, will be the feature of the week. May 25 is announced a comedy entitled Down with the Women, which is quite out of the ordinary, while on June 3 will be produced an art film, The Two Portraits. This film it is declared, is not excelled by any art film yet released.

For June 4 an equally good feature, Macbeth, is announced. This film is also an art film, although not released as such. The chief parts are taken by leading French actors, and in all other respects it is said to be a magnificent high-class film.

THANHOUSER'S NEXT.

The Thanhouser release for May 30 is called Cudl at the Circus. It is described as a heart-interest drama with circus backgrounds and atmosphere that are expected to give it romantic flavor.

Reviews of Licensed Films

Love Among the Roses (Biograph, April 9).—Refined comedy in most agreeable form is presented in this film, pictured with troical garden backgrounds of wonderful beauty. The story is delightfully pleasing. It tells of a young man and young woman just coming into their fortunes, who become engaged to each other because their mutual position and their two properties make it convenient to do so. About this time a poor but pretty little lacemaker and a sturdy, handsome gardener find employment in the grand lady's household. They, too, conclude it would be a convenient thing to wed and they become engaged. But here Dan Cudl steps in, and during a number of pretty scenes we see the growing up of love between the rich young man and the lacemaker on the one hand and between the gardener and the rich lady on the other. Sadly the lacemaker hands the gardener back his ring, to his secret delight, while with equal sadness the lady of the house gives the rich young man his dismissal, to his concealed pleasure. Then the four young people rearrange their affairs according to the dictates of fortune and all four are happy. There is one scene in the picture that fails to advance the story, but rather confuses it. It is where the young lacemaker and the gardener are first introduced, before their employment. They are taking leave of an old lady, possibly the mother of one of them, giving the impression at first that the two are brother and sister.

Seven Days (Selig, May 9).—There is considerable fun of a certain sort in this picture, although it is not fun of a very high order. It is the story of a disreputable "jazz" enjoyed or rather suffered by three foolish old fellows whose wives have gone to the country. The men proceed immediately to all themselves on at the nearest saloon and then keep on the pace until the second day in a vaudeville theatre they behave too boisterously and are gathered in by the police, getting seven days in jail. The wives read of the affair and come home to greet them on their release. (Continued on page 20.)

The Mulligans Hire Out (Selig, May 9).—There is more wit to this picture and the fun is more spontaneous, partly because the acting is more sincere. The Mulligans hire out to live for a month in a vacant house that has gained the reputation of being haunted. The owner wishing to destroy this reputation by the removal of the ghost, hires the Mulligans for a continued period. The story of the ghosts, it appears, has originated from the fact that a party of men engaged in perfecting a mysterious invention have gained entrance to the premises and are secretly pursuing their work in one of the rooms. They see the Mulligans arrive and plot to convince them that the house is really haunted. They disguise themselves as bears and other wild animals, and when the Mulligans are ready to retire appear before them at unexpected moments. Mulligan and his wife flee in terror, clothed only in their pajamas, and finally bring up at the office of the real estate man who has hired them. Here they proceed to act even with their employer in ways more energetic than polite. The picture is well carried out for one of its kind and furnishes much amusement.

Kidd's Treasure (Lubin, May 9).—This comedy story has amazing plausibility, and while not unreasonably funny, it is pleasing. A party of men who have been reading dime novels and have rigged themselves up as pirates bury in the sand a box on which they have painted a skull and crossbones. They then bury under a tree a rudely drawn plan, signed Captain Kidd, telling how to find the treasure. Two fishermen wishing to dry their nets start to set a post near the tree, and of course find the mysterious plan. They herald the news and all bands repair to the seashore to dig up the treasure, which they find on opening to be merely a number of toys.

Rastus in Zulu Land (Lubin, May 9).—There is plenty of real fun in this excellent farce, presented with fine laughing results. Rastus is a colored fellow who dreams a dream in which he hires himself out to a skipper as

REVIEWS OF LICENSED FILMS.

(Continued from page 19.)

cock and finds himself after the wreck of the ship the only survivor in a strange tropical land. The natives make him prisoner and are about to boil him for a feast, when the Zulu princess sees him and claims him for her own. This to Rastus is even worse than being boiled alive, and he is having a difficult time in escaping her caresses when he awakens. The picture is a hit.

Pete Wants a Job (Pathé, May 9).—Farce comic incidents peculiar to the French and good for much amusement of a certain sort are presented in this film. Pete is represented as trying to secure various jobs, bill distributor, bill poster, street cleaner, lamp lighter, and so on, with results disastrous to himself and others. The man while having no high qualities excepting his photography and clownish agility, nevertheless fills a recognized gap in picture programmes and is therefore welcome.

Villainy Defeated (Pathé, May 9).—There is some tragic interest to the scenes of this film, but insufficient probability and not enough reason presented for the fiendish act of the villain, who shoves a girl over a cliff and then forces her into her stiffened fingers a piece of cloth and a button which he has previously taken from her lover's coat, the object being to charge the lover with the crime of murder. The lover is arrested on the evidence and is being led away when the girl recovers consciousness, having only swooned. She denounces the guilty man and he is taken in charge, while the lover is freed.

The Three Wishes (Vitagraph, May 10).—There is considerable novelty about this picture, which combines a fairy story and trick photography with an industrial subject in such a way as to make it appear consistent, if not plausible. The fairy story undertakes to tell us how beer was first discovered and attributes it to a mythical event in the Black Forest, where the gnomes become dissatisfied with the beverage furnished them by their brewmaster. The old man in despair goes out to commune with nature, and meets a fairy who gives him a glass which possesses the magic quality of granting to its owner three wishes. The first wish the brewmaster makes is a good beverage to drink, and he at once finds himself supplied with a bottle of beer of such fine quality that he and the other gnomes are overjoyed. The second wish is to know how to make the beer, and this introduces the industrial part of the film. In which we are shown a number of scenes in and around a great brewery. The brewmaster of the gnomes now tries to make beer after the same fashion, but with his primitive facilities fails, and here the third wish is utilized in asking for an unlimited supply of the amber liquid.

History Repeats Itself (Edison, May 10).—This comedy subject is another of Carolyn Wells' contributions to film literature. It has a certain dainty quality which we naturally look for in the work of this talented author, but it must be added that it displays no great amount of originality or novelty. Two young people are in love, but the girl's mother objects and sends the young man off about his business, while the girl is sent to the house to clean the attic. Here she finds some of her mother's old love letters, one of which she takes with her and shows to her sweetheart, who carries it away with him. He now conceives a plan to bring the mother to terms. He copies the old love letter, changing the date to the present and the names to those of the daughter and himself. Then he mails both letters to the girl. The mother naturally insists on seeing her daughter's mail, and the result is that she withdraws her opposition to the love match. This last scene is not managed with sufficient eye to the natural dramatic climax, and is therefore not as strong as it might have been made if the two letters had been distinctly read by the mother separately, the copy first and the original last. However, the film is pleasant.

The Stun That Americans Are Made Of (Edison, May 10).—This is a boy picture of some interest and tells of a lad with a toy gun who is left alone at night while his parents go to the theatre. Two burglars enter and the boy plays his toy gun at them, at first causing them to pause, but when they see how harmless it is they bind him and go on with their work. But he succeeds in freeing himself and hunts up a real gun, with which he confronts the burglars and forces them to hold up their hands until the father and mother arrive and cause the arrest of the pair. The improbable quality of the story, which is made even more improbable by the length of time the child is made to hold the burglars at bay, may be forgiven on the ground that it is only a kid picture anyhow.

Cleopatra (Pathé, May 11).—The magnificence of this production in scenery and costume, as well as the distinguished quality of the acting, is merely what we might have expected from Pathé in presenting a subject of so much dramatic and historical importance. It is true that we are given the heroic rather than the natural style of acting, but for a drama of the Roman period this style appears entirely appropriate. One could scarcely imagine Marc Antony walking with anything but the tragedian's stride. The film adaptation is remarkably clear and well connected, carrying the story forward to the end with no confusion. Some of the traditional incidents connected with the love of Antony and Cleopatra and its effect on Roman history are run together or omitted, but the main features are preserved and presented strongly. Cleopatra's visit to the camp of the Roman army, Antony's infatuation and visit to her, the punishment of Caesar and Antony's wife, the news of Antony's defeat by Octavian, Caesar as received by Cleopatra, the return of Antony a prisoner and his suicide at Cleopatra's feet, and her own suicide with the asp, are the chief scenes presented. The principal parts are taken by capable players, those of Antony, Octavian, Caesar, and Cleopatra being especially worthy of praise.

He Stabs His Toe (Erasany, May 11).—There is wit and humor in this *Erasany* comedy, both in story and in the manner of presentation, although we may take exception to the repeated and too obvious playing to the camera on the part of some of the characters, particularly the sweethearts of the young man who stubs his toe. It appears, according to the story, that when he stubs his toe he is on his way to see a doctor in artificial limbs on a matter of insurance. A young woman friend of the sweetheart sees him limping into the shop of the wooden leg dealer and jumps to the conclusion that he has only one good leg. She runs promptly to the sweetheart with the news, but is listened to with indignant incredulity, probably because the sweetheart had means of knowing better. Their argument ends in an agreement to test the matter when the young man calls. The goading friend secures the aid of the sweetheart's little brother, who lobs a nail into the alleged wooden leg, with results that prove beyond doubt that the limb is good flesh and blood.

A Quiet Boarding House (Erasany, May 11).



Trade Mark

BIOGRAPH FILMS



Trade Mark

Released May 16th, 1910

Over Silent Paths

A STORY OF THE AMERICAN DESERT

Most of the scenes of this Biograph production were taken in the heart of the American desert, and tell a highly interesting story. An old miner with his daughter, having secured a store of nuggets in this dreary waste, decides to go back to civilization. The girl goes to prepare for their departure, when a desert wanderer appears and demands a share of the old miner's gold. During the struggle the old man falls and the wanderer, taking the nuggets, gets away. The daughter returning finds her father dead. At his grave she swears to bring to justice the man who caused his death. While making her way to San Fernando, Cal., she overtakes the wanderer, who has lost his way, and, not knowing him to be the culprit, allows him to ride with her. Later, however, while in San Fernando, she makes the discovery and by her cleverness lands him into the custody of the sheriff. Approximate length, 980 feet.



Released May 19th, 1910

An Affair of Hearts

CUPID IN A SPORTIVE MOOD

In this Biograph comedy is shown the experiences of two impulsive-hearted Frenchmen, whose weakness it is to fall in love with the first pretty woman they see. One of them meets a young lady in the park, but she indignantly repulses him. He then enlists the aid of his chum, who, instead of giving aid, falls in love with her himself. They follow her, and their persistence is more amusing than annoying, until they are on the point of fighting a duel for her, when she thinks it time to put an end to their imbecility and so presents her husband to them. Of course, they don't tarry very long.

Approximate length, 987 feet.

RELEASE DAYS OF BIOGRAPH SUBJECTS, MONDAY AND THURSDAY OF EACH WEEK

EXHIBITORS: Get on our Mail List for Descriptive Circulars

BIOGRAPH COMPANY

Licensed by the Motion Picture Patents Company

11 East 14th St., New York City

GEORGE KLEINE, Selling Agent for Chicago (52 State St., Chicago, Ill.)



May 11).—Much laughter results from this film despite the overdrawn character of some of the parts. A theatrical company stops at the same boarding house with a "rude" farmer, and their rehearsals in the hall of the boarding house is the cause of much trouble and wonder to the rural gentelman. It is not at all that can be called seriously, although it appears to furnish considerable amusement to spectators.

Roosevelt in Cairo (Urban, May 11).—These are fine views of the distinguished ex-President and his family during their visit in Egypt. Colonel Roosevelt makes an excellent motion picture subject, being almost entirely unconscious of the camera and never posing for an instant.

Purged by Fire (Urban, May 11).—This is a lesson against cold blooded selfishness, presented with melodramatic trimmings. There is overmuch playing to the camera, in which offense the average French players are usually more conspicuous than the later day Americans. A farmer discharges a girl servant for giving a loaf of bread to an old beggar, and follows this up by driving the beggar from his premises. Then he sets out to buy cattle and loses his money on the way. On his return to his home he finds it burning down, after which he is evicted and becomes a beggar himself and is rudely spurned by those to whom he appeals. In the early farm scene a large force of actors are seen pitching hay, but they make wretched work of it.

In the Dark Valley (Kalem, May 11).—The Kalem producers have again shown us in this film what can be done in Eastern forest surroundings with a subject appropriate to the local atmosphere. The picture tells the story of the Wyoming massacre in Pennsylvania during the Revolution, and it is well told. The film deserves to be ranked as one of the best and most striking productions of the week. It was warmly applauded at the Harlem Opera House, where it was seen by *The Sun* Minors reviewer. The daughter of one of the settlers is shown to be a patriot, proud of the little Stars and Stripes she has made. A Tory lover upbraids her, and she repulses him, and when he insults her further he is knocked down by another admirer. In revenge the Tory incites the Indians to attack the settlement. We see one loghouse attacked, overcome and burned, and then the Indians move against the blockhouse, built in correct imitation of the rude defenses of those days. This, too, they capture and make the survivors prisoners. Killing all but three, the girl, her father and her lover, whom they force to make them beasts of burden in their march, the lover succeeds in escaping. He disguises himself as an Indian, using the dress and arms of a dead savage he finds in the woods. Then he returns and effects the rescue of the girl. In the attack on the blockhouse the Indians are massacred in a manner contrary to the Indian way of fighting, probably due to a de-



KALEM FILMS

THE CLIFF DWELLERS

ISSUE OF WEDNESDAY, MAY 25

This immensely interesting Indian picture portrays the aboriginal American under prehistoric conditions.

FRIENDS

ISSUE OF FRIDAY, MAY 27

A beautiful story eloquently told.

KALEM COMPANY, 235-237 West 23d Street, New York City

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youngance when he recognises the bride and her pretty little companion as the girls who had bound his wounds, and he permits all to go unharmed. Indeed, he goes further. He follows the girl friend back to town and allows her to lead him repentant and docile back to the family and religious influence.

There Little Girl, Don't Cry (Sally, May 12).—A poem by James Whitcomb Riley serves as the basis for this very touching little film story which the *Sally* players have produced with good effect. The little girl's playthings are first broken by her boisterous little brother, and when she runs to her mother for sympathy she is soothed with the reply: "There, little girl, don't cry." A few years later as a school girl her slate is broken and the mother again consoles her. Later in life she marries and when her husband's wrongdoing breaks her heart her mother again comes to her relief.

WANTED

Sketches and Scenarios for

Talking Motion Pictures

JOHN W. MITCHELL

645 W. 43d St., New York

with the quieting consolation of "There, little girl, don't cry." Verses of the poem are inserted in the film, giving it added effect.

Chicken (Selig, May 12).—Some amusement is afforded by this short comic, which shows a colored girl annexing a chicken from a coop and the feast that follows at his home. That night when asleep he dreams horrible things of rooster's vengeance, which takes a character for the rooster being man size and terribly ferocious. The poor dreamer suffers by the rooster through several disastrous and quite well managed scenes, until he awakes trying to be good thereafter.

The Cowboy's Devotion (Lubin, May 12).—A party of wild Indians on the warpath scarcely fits in with the old settled appearance of the country where the scenes in this picture are pictured, and the Indians themselves, dressed in show fashion, do not indicate serious business, but otherwise the story is well handled and possesses some humor and interest. The daughter of a ranchman comes home from the East accompanied by a "Willie boy" suitor for her hand. The ranch foreman, who is in love with the girl, is sent to meet her and the guest at the depot. On the way home they are attacked by Indians, and after a hard drive the cowboy sends the girl on with the wagon, while he drops behind and engages the savages. They capture him, and bind him to a tree, preparing to burn him when one cowboy arrives having been sent to his rescue. The girl is found hid beneath a seat of the wagon, and this finishes him with the girl, who dismisses him and embraces the wounded cowboy.

Speed vs. Death (Melles, May 12).—Fast riding in well pictured Western scenes, with an adequate motive behind the riding, makes this picture fairly interesting, although the story is devoid of plot, being merely a well told incident. A young ranchman cuts an artery in his wrist by accident, and his wife, after hastily binding the wound rides to town for the doctor, hoping to bring him back before her husband bleeds to death. She is delayed at the town by foolish cowboys, but at last succeeds in getting the doctor and the race back to the ranch. Here the husband,

weak from the loss of blood, has been helpless to prevent his little child from playing dangerously near a deep cistern, but the doctor and wife arrive in time to save both.

Roosevelt in Paris (Pathé, Special, May 12).—This is a short film showing views of Colonel Roosevelt in Paris, pictured with the usual Pathé skill. It is proving an interesting extra feature.

Surgeon's Visit (Pathé, May 13).—Eccentric farce without plot is presented in this film. It tells of the experiences of a number of burlesque soldiers at a French military post. The surgeon arrives and examines the men on the sick list, prescribing various treatments which are carried out in ways more or less humorous. Being cured the patients escape for a night's frolic, but are arrested and brought back, and are all put in the guard house, together with the sergeant who had charge of the hospital ward. The film proves diverting after a certain fashion.

Berlin (Pathé, May 13).—These scenes in Berlin are especially good, the photography being unusually fine, even for Pathé, and the locations selected being of strong interest. Unter den Linden is shown at various places, as well as other points of well-known importance.

Between Love and Duty (Kalem, May 13).—Acted with the usual Kalem care for natural interpretation, presenting a number of strong scenes and pictured in striking Southern surroundings, this film proves exceptionally effective. A young girl refuses an offer of marriage from a young fellow, who later becomes sheriff of the county, while she marries a Cuban, whom she loves deeply. The Cuban gets into a quarrel with a crooked gambler and, after shooting him, flees from arrest. He is followed by the sheriff and his deputies through a swamp and is overtaken by the sheriff alone, whom he succeeds in wounding. The sheriff is now found by his former sweetheart, the Cuban's wife, although he is not aware of the relationship and does not at first recognize her. She takes him home and cares for him, and when he revives and recognizes her his old love returns. She has learned from his ravings that it is her husband he is after and she plans to lead him from the cabin in the belief that she will escape with him, but at the point the hunted husband returns and the sheriff overhears the wife telling of her plot and realizes that her love may never be his. So he makes her happy by permitting the husband's escape. The recovery of the sheriff after being so badly wounded is rather remarkable, and there are other points requiring strong credulity to accept, but otherwise the film offers little to criticize.

Carmineella (Edison, May 13).—This is still another Edward Townsend contribution to motion pictures. It has sentimental qualities that make it a strong story, but one that is extremely difficult to "get over" in picture acting. Less stagey posing and gestures are more time in conveying emotional emotions naturally would have helped considerably. Carmineella is a flower girl working with her father on a New York street corner. A wealthy young man saves her from thugs, who are robbing her money drawer, and later the thugs "get him" in a crowded street, and she takes him to her home, where she nurses his battered head. For an hour or so he amuses himself making love to her and she, poor girl, cherishes the thought that he is in earnest. But when he goes away with his parents, who have been summoned by her father, he forgets all about her. The awakening comes to her when she seeks his house and discovers him with his fiancee. A few days later he passes by stand, buys a rose and asks her to pin it on his coat. She refuses and turns away, dropping the rose which she picks up at the sole moment of her dream.

Accidents Will Happen (Edison, May 13).—This trick comic, though short and based on limited material, has some laughing value. It tells of a young insurance agent who sells three accident policies and is highly praised by his employer. That night in a street car the three risks are sat upon by a fat woman and crushed flat, to the disgust of the insurance manager, who proceeds to discharge his new agent on the spot.

The Closed Door (Vitagraph, May 13).—Able directing and strong and effective acting by the established Vitagraph players serve to bring out all there is in this simple but human story. A young wife leaves her husband and child and goes the downward path. Years after, now but a wreck of her former self, she has a longing to revisit her old home and see her daughter. She calls on the eve of the daughter's wedding. When her husband recognises her he forces her to leave the house, but not before the daughter has happened to see her, and has shown by her attitude that she does not remember her. The wretched woman now drags herself outside on the steps, where she falls, overcome by her distress. Inside, the daughter is demanding of her father to know who the woman is. When he reluctantly tells her it is her mother, she rushes outside and brings her in, and in the last scene we see the mother's weary face light up with a wan smile when she sees that at least her daughter's love is not denied her, while the father stands by with half-willing toleration.

The Wrong Road (Pathé, May 14).—A story of little novelty, but considerable heart interest, is made quite acceptable by the fine acting of the Pathé players. The events are supposed to have taken place a century or so ago. A young widow who is the mother of a child desires to marry a strolling dancer, but her father objects. So she runs away, leaving her child. She and her husband dance for the grand folks, and they make a doubtful living, but shortly the husband becomes infatuated with another woman and the deserted wife, after some hardship, returns to her old home, substitute and penitent. The child then succeeds in reconciling her to her father.

The Little Tyrant (Pathé, May 14).—This comic has for the chief comedian a group of children who run off from school and play improbable and irreprehensible pranks on various people. They make it troublesome for a baker, whose cakes they steal, and whose dough they spoil, but the chief mischief maker is caught in the grating through which he has been operating and is run to earth. The film is not as creditable to Pathé Frères as we would like to see.

The Cowpuncher's Ward (Essanay, May 14).—There is plenty of action of the Wild West kind in this film, but the story is disconnected and rambling toward the end and somewhat confusing. The ward is the daughter of a "ruster," who is caught cattle stealing and is hung. The cowpuncher adopts her and sends her to school. When she comes back she is in love with a young chap from the East, but is defended by her cowboy friends. The Eastern chap is a regular lady killer, making love next to the wife of a half-breed barkeeper, who shoots him. The printed description of the story declares that the shooting is done with the young ward's revolver, and that she is charged with the crime, one of the cowboys assuming the guilty to free her, but this is not made plain enough in the action. Before the justice the wife of the half-breed points her husband out as the shooter and he confesses.

Edison Feature Film for Next Week

'Mid the Cannon's Roar

A Special Decoration Day drama in which a charming love story is woven about the hero's defense of "Fort Loving" in the Civil War. A military picture replete with action, interest and patriotic enthusiasm. You simply MUST have this for Decoration Day.

No. 6635. Code, Virginibus. Approximate length, 1,000 feet. To be released May 27th.

OTHER EDISON FILMS:

ALL ON ACCOUNT OF A LAUNDRY MARK.—A genuinely funny farce. No. 6633. Code, Virginibus. App. length, 450 feet. To be released May 24th.

FORTUNE'S FOOL. (Comedy.) No. 6634. Code, Virginibus. App. length, 530 feet. To be released May 24th.

THE MULE DRIVER AND THE GARRULOUS MULE. Rex Beach's great drama of the Western plains. No. 6636. Code, Virginibus. App. length, 980 feet. To be released May 31st.

THE PIECE OF LACE. An absorbing drama written by E. W. Townsend for Miles Piler Morin, who is supported by Robert Connes, Bernardino Prissi Leist and Ecamillo Fernandes. No. 6637. Code, Virginibus. App. length, 995 feet. To be released June 3rd.

A Film of Extraordinary Merit

THE SHYNESS OF SHORTY. A drama of Western life by Rex Beach. To be released June 7th.

Order Display Posters of these Films from your Exchange, or the A.B.C. Company, Cleveland, Ohio

EDISON MANUFACTURING CO.
64 Lakeside Ave., Orange, N. J.
90 Wabash Ave., Chicago

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BOSTON—Howard Moving Picture Co., 584 Washington Street.
CHICAGO—Klein Optical Co., 52 State Street.
CLEVELAND—Lake Shore Film & Supply Co., 514 Superior Avenue, N. E.
KANSAS CITY—Yale Film Exchange Co., 622 Main Street.
NEW YORK—P. L. Waters, 41 East 36th Street.
PHILADELPHIA—Chas. A. Calhoun, 4th and Green Streets.
SAN FRANCISCO—Geo. Brock, 70 Turk Street.

RELEASED MONDAY, MAY 23

THE MESSENGER BOY MAGICIAN

A capital trick film; the best bits of some 1,200 feet of negative, and fairly bristling with laughs. One of the most notable trick films produced in many months. Approximate length, 715 feet.

ON THE SAME REEL

WINTER BATHING IN THE WEST INDIES

A scene with as much action as a dramatic release. The famous bathing beach at Hog Island and the unique "fruit lunch," concluding with a wonderfully beautiful moonlight effect. Approximate length, 235 feet.

RELEASED THURSDAY, MAY 26

THE BRAVE DESERVE THE FAIR



Something really novel in the way of a romantic story incidental to which is the performance of an operation for the transfusion of blood performed by the house surgeon of one of the Philadelphia hospitals with absolute correctness. Apart from this novel idea the story is strong and gripping. Approximate length, 700 feet.

THE SISAL INDUSTRY IN THE BAHAMAS

An industrial with many picturesque features, depicting a comparatively new industry with remarkable conciseness. Approximate length, 300 feet.

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ART FILM

THE TWO PORTRAITS

Approx. Length, 804 feet

Release day, Friday, June 3d

A strong dramatic rendering of a child's love for the memory of her dead mother.

— A SURE HIT —

that will appeal to

Young and Old—Rich and Poor

The chief part is taken by one who is considered to be the most perfect child actress in the world.

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ESSANAY COMEDY FILMS



THE FUNNIEST COWBOY COMEDY EVER PRODUCED

Release of Saturday, May 21

"THE LITTLE DOCTOR OF THE FOOTHILLS"

Our Western producer in this film has given us the most wholesomely funny Western comedy ever produced by any film company at any time. It tells of a young female physician who goes to an Arizona town to practice medicine. Of course, every greaser on the place is attacked with some disease or other, but the little doctor cures them, and the way she cures them will make you scream. The length of the picture is approximately 900 feet.

DON'T DARE MISS IT!

You'll have to hurry for these two!!

Release of Wednesday, May 25

"TIN WEDDING PRESENTS"

The story of a tin wedding shower. Novel in plot, done with the usual vigor of style characteristic of all Essanay comedies. Length approx., 500 feet.

Released with

"WHERE IS MULCAHY?"

A "comer" comedy, full of laughs, screams and roars. Will have your audience asking, "Has any one here seen Mulcahy's pants?" It's a scream—don't miss it. Length approx., 400 feet.

STILL LEADING ALL OTHERS.—Our Western productions are breaking all records in the film world. Every wise exhibitor shows them. Every film a feature! Every feature a HIT!



ESSANAY FILM MFG. CO.

435 North Clark Street,
CHICAGO, ILL.

If there had been more deliberation in the acting of the last scenes the story would have been more obvious.

The Special Agent (Vitagraph, May 14).—Kentucky moonshiners acted with good effect in this picture. The Special Agent is sent to obtain evidence against moonshiners and, disguised as a wood-chopper, succeeds in gaining employment with them, their caterpillar occupation being lumbermen. He finds whiskey in a hollow log and in a hidden well, but we see no evidence of a still. He also falls in love with the daughter of the chief moonshiner and knocks down one of the gang who is in the act of striking her because she has repudiated his advances. The defeated man then denounces the stranger as a Government spy and he is about to be shot when his wife, who has summoned him by tapping a telephone wire, arrives, rescue him and makes the gang surrender. He and the girl then agree to "hook up," and we are supposed to enjoy a happy ending to the story. But somehow it does not appeal very strongly. It seems a bit unnatural for the daughter of a moonshiner to wed a hated Government agent. The scenery and male costumes appear faithful to the requirements.

ments of the story, but the girl is too well dressed. Corsets and "done-up" hair are not known, it is said, in those mountainous regions, except on special occasions.

Christopher Columbus (Gammon, May 14).—This historical picture has many elements of interest and is elaborately produced, but it does not adhere closely enough to facts to recommend it as valuable in an educational sense. We see Columbus repulsed by those to whom he first proposes his voyage of discovery and then we see Queen Isabella of Spain agreeing to back his enterprise. The fleet of galleons on the sea is shown, with some attempt at realism, and this is followed by the meeting on board, which is ended by a sight of land. The alleged Indians whom Columbus encounters on shore do not give us a complete idea of the Noble Red Man as he probably existed at that period in the West Indies. Returning to Spain, we next see Columbus imprisoned on a charge preferred by his sailors and through the bars of his cell he sees honor being done to Amerigo Vespucci as the discoverer of America. This last twisting of facts merely for dramatic effect is hardly permissible in a film of this character.

Reviews of Independent Films

Cupid's Comedy (Bison, May 9).—The Bison players made an excellent effort in this film to give us a really high-class comedy, and they only fall down toward the end, when the author appears to have run out of clever ideas, and the picture degenerates into a pair of "scraps" that do not have any logical reason for their being. It is a story of Mexico and love among the flowers. Two young fellows are seen in dainty love meetings with their girls. The latter in a spirit of fun exchange head-dresses and are each in turn accosted by the wrong young man. The two chaps, to get even, work a similar trick on the girls, all of which is very prettily carried out, but here, instead of working the complications further, as might have been done, the two men fall to fighting and the two girls to pulling hair, although each knew that the mistaken meetings were perfectly innocent. The scenic backgrounds in the picture are very fine.

Salvation Smith (Powers, May 10).—This film is some improvement on previous Powers releases, but it still leaves something to be desired. Comedy is rung in when the situation scarcely permits it, and there are elements of improbability in this and other scenes that should have been avoided. Salvation Smith is a traveling evangelist, who preaches to the Western miners, and is assaulted by one of the unregenerates when he seeks to save the souls of the camp. Her sweetheart protects the preacher and fights a duel with his assailant, apparently killing him. Then he makes his escape, aided by the preacher, who takes a lie to save him. The killed man now miraculously comes to life after having been laid out as dead. The prelate, continuing his labors in other parts, meets the fugitive and tells him the facts, going back with him to confront him to his secret.

The Turn of the Dice (Imp., May 10).—Improbable features rob this picture of strength, although the acting is well done. It is another story of the Northwest forests. A trapper is abusing his wife when the sheriff interferes and

makes the brutal husband prisoner, but releases him when the wife pleads for him to do so. The trapper then meets the sheriff in a lonely place and after attempting to kill him challenges him to a duel to determine which one shall take the first shot at the other. The sheriff loses and offers himself, for the target when the wife again interposes, induces her husband to refrain from shooting and walks off with him. Some time later the husband conveniently falls on his own knife and kills himself, and the sheriff is promptly on hand to console the widow.

The Best Man Wins (Thanhouser, May 13).—This picture carries interest and sympathy, although it is not particularly strong in plot. The acting is intelligent and effective, but can be improved by avoiding camera consciousness. A wealthy young woman has two suitors—a poor young lawyer and a wealthy doctor. The doctor refuses to visit a dying woman who is living with her child in a garret, because there is no money to pay his fee, but the young lawyer wins the poor woman, and saves her from being ejected for rent. When the mother dies, the child is adopted by the wealthy young woman and later, when the two suitors call, the child tells her story and the cruel doctor is dismissed, while the generous young lawyer is accepted. In the scene where the child is taken from her mother's death bed too little attention is paid to the corpse.

VITAGRAPH NOTES.

The Russian Film, announced by the Vitagraph Company for release in June, is said to be a good story involving two wrestlers, one of whom has been the teacher of the other.

Latest interests in standard orders have made it necessary for the Vitagraph Company to enlarge its mechanical department, and an extensive addition to the factory in Flatbush is now in course of construction.

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ESSANAY—NOTES.

The Essanay releases for this week are of unusual interest, the first, May 18, The Danger Line, being a story of modern social life, in which J. H. Gilmore has the leading part. The Little Doctor of the Foothills considered by the Essanay Company the very best, most humorous Western comedy yet offered by their Western producer, will be released May 21.

Last week samples of the Essanay Company's picture of the rubber industry in South America and the United States were sent to Harry Spoor, the European agent of the Essanay Company. When the great rubber excitement first stirred England, Mr. Spoor made mention to certain English film hirers of the film made by the Essanay Company, and each one was eager to have copies of the film for their exhibitors. It is expected this picture, which shows the

manufacturer of automobile tires from the first tapping of the rubber trees in South American forests until it is made into rubber goods, will have a phenomenal sale in the English film market. It will probably be released in this country in the near future.

The Bandit's Wife and The Bad Man's Last Deed just received in the negatives from Mr. Anderson in Colorado, are said to show marked improvement over the Western product of this company of a few months ago.

CLOSED FOR DEAD KING.

News of the late King's death reached St. John, N. B., about 8:15 p.m. May 6 and all picture theatres at once dismissed their patrons and went into darkness.

LICENSED FILM RELEASES.

May 16 (Biograph) Over Silent Paths.	980 ft.
" 18 (Path) The Girl from Arizona.	950 "
" 18 (Selig) The Heart of a Heathen.	950 "
" 18 (Selig) The Rejuvenation of a Father.	1000 "
" 17 (Vita) Music Hath Charms.	1000 "
" 17 (Vita) A Funny Story.	583 "
" 17 (Edison) The Princess and the Peasant.	588 "
" 17 (Gaumont) Racing for a Bride.	1000 "
" 17 (Gaumont) The Marvellous Water.	584 "
" 18 (Path) Who Will Win My Heart?	378 "
" 18 (Path) The Gold Spider.	295 "
" 18 (Drama) The Danger Line.	648 "
" 18 (Urban) The Girl Conscript.	741 "
" 18 (Urban) Modern Railway Construction.	210 "
" 18 (Kalem) The Aztec Sacrifice.	980 "
" 19 (Biograph) An Affair of Hearts.	987 "
" 19 (Selig) The Land of Os.	1000 "
" 19 (Lubin) The Indian Girl's Romance.	980 "
" 19 (Metres) A Race for a Bride.	980 "
" 19 (Metres) A Rough Night on the Bridge.	440 "
" 20 (Path) Ge, Am Little Comedy.	880 "
" 20 (Path) A Brave Little Girl.	544 "
" 20 (Kalem) The Scamper Half-Breeds.	980 "
" 20 (Edison) Sisters.	985 "
" 20 (Vita) Out of the Past.	990 "
" 21 (Path) Contentious Adventure.	440 "
" 21 (Path) Milk Industry in the Alps.	479 "
" 21 (Easmanay) The Brother, the Sister and the Cowpuncher.	980 "
" 21 (Vita) The Wings of Love.	988 "
" 21 (Gaumont) The Centenarian.	638 "
" 21 (Gaumont) The Hasher's Delirium.	638 "
" 22 (Biograph) Ramona.	985 "
" 22 (Path) Romeo Turns Bandit.	990 "
" 23 (Path) Little Mary and Her Dolly.	528 "
" 23 (Selig) The Unsealed Letter.	586 "
" 23 (Lubin) The Messenger Boy Magician.	586 "
" 23 (Lubin) Winter Bathing in the West Indies.	715 "
" 24 (Vita) Convict No. 796.	325 "
" 24 (Edison) All on Account of the Laundry.	977 "
" 24 (Edison) Fortune's Fool.	450 "
" 24 (Kalem) (Titles not reported).	580 "
" 25 (Path) Men Like Them a Novel Chase.	480 "
" 25 (Path) Capturing Cub Bears.	390 "
" 25 (Easmanay) The Wedding Presents.	580 "
" 25 (Easmanay) Where is Mulcahy?	400 "
" 25 (Urban) (Titles not reported).	300 "
" 25 (Kalem) The Cliff Dwellers.	980 "
" 26 (Biograph) A Knot in the Plot.	980 "
" 26 (Selig) In the Great Northwest.	1000 "
" 26 (Lubin) The Brave Deserve the First.	700 "
" 26 (Lubin) The Seal Industry in the Bahamas.	300 "
" 26 (Metres) The Paleface Princess.	980 "
" 27 (Path) Mirror of the Future.	811 "
" 27 (Path) A Prince of Worth.	580 "
" 27 (Kalem) Friends.	930 "
" 27 (Edison) 'Mid Cannon's Roar.	1000 "
" 27 (Vita) Aunts at the Boat Race.	977 "
" 28 (Path) A Sailor's Friendship.	980 "
" 28 (Easmanay) The Brother, the Sister and the Cowpuncher.	980 "
" 28 (Vita) The Love of Chrysanthemum.	980 "
" 28 (Gaumont) (Titles not reported).	980 "

INDEPENDENT FILM RELEASES.

May 16 (Imp.) A Doctor's Perfidy.	985 ft.
" 18 (Capitol) The Heart of Texas.	980 "
" 18 (Selig) Juan the Pelfiori.	580 "
" 18 (Selig) A Desperate Deal.	880 "
" 17 (Powers) His Yankee Girl.	580 "
" 17 (Bison) The Feed.	988 "
" 18 (Nestor) The Fighting Parson.	988 "
" 18 (Ambrosio) The Devil on Two Sticks.	980 "
" 19 (Imp.) Fruit and Flowers.	970 "
" 19 (Film D'Art) Werther.	980 "
" 19 (Lubin) The Lace Maker's Dream.	980 "
" 19 (Lubin) He Did Not Die.	432 "
" 20 (Bison) The Mexican's Jealousy.	980 "
" 20 (Thanhouser) Cupid at the Circus.	980 "
" 21 (Powers) On Parade.	980 "
" 21 (Powers) The Temperance Leader.	980 "
" 21 (Imp.) Conquered Again.	980 "
" 21 (Great Northern) A Father's Grief.	980 "
" 22 (Great Western) Brotherly Love.	1000 "
" 22 (Imp.) The Eternal Triangle.	980 "
" 24 (Powers) The Doctor's Love Story.	980 "
" 25 (Nestor) The Red Man's Honor.	980 "
" 26 (Imp.) A New Excuse.	980 "
" 26 (Film D'Art) Don Carlos.	978 "
" 30 (Selig) The Watchmaker's Hat.	589 "
" 30 (Selig) Life of the Alpine Shooters in the Frontier Outpost.	408 "
" 30 (Great Western) The Squatter's Daughter.	980 "

EDISON NOTES—COMING RELEASES.

What are described as two rattling good comedies constitute the Edison reel of May 24. All on Account of a Laundry Mark and Fortune's Fool, both of them of the farcical order.

A great film for a Decoration Day audience should be 'Mid the Cannon's Roar, the military drama which the Edison people will release May 27. A charming love story, involv-

ing two officers of the army of the North (both rivals in love) is woven into the heroic defense of Fort Loring in the Civil War.

Another feature film is The Mule Driver and the Garrulous Mute, by Rex Beach. This is really a continuation of the exploits of Bill Joyce, the rugged hero of Mr. Beach's successful dramatic film, *Partners*.

The next appearance of Pilar-Morin is in a strong dramatic film of Parisian life from the pen of Edward W. Townsend, in which she is supported by Robert Conner in the role of an English lover, and Bernardine Reiss Leist and Escamillo Fernandes in sharply contrasted types. It is the offering of June 8.

Other big dramatic films to be announced at an early date are: The Sheyness of Shorty, by Rex Beach; The Bell Ringer's Daughter, and The House on the Hill.

LUBIN NOTES.

A number of engagements for the Lubin Stock company were made last week and the services of other well-known players are now being negotiated for. The opening of the new studio gives ample working space to four directors and permits an elaboration of the interior sets. One unusual setting was made a couple of weeks ago for a scene in The Indian Girl's Romance, showing the interior of a Hudson Bay trading post.

There is a novelty scene in The Brave Deserve the Fair, the Lubin release for May 28, in which an operation is performed for the transfusion of blood. Instead of faking the scene the operation is performed by the surgeon of one of the local hospitals, who brought to the studio his entire surgical equipment.

Winter Bathing in the West Indies has been added to The Messenger Boy Magician, the Lubin release for May 23. It shows the beach at Hog Island, across the bay from Nassau, and includes the famous "iron men."

A Veteran of the G. A. R., the Lubin release for Decoration Day, is said to be attracting even more attention than The Irish Boy.

MOTION PICTURE NOTES.

Culled from "Mirror" Correspondence—

News of Film Theatres and Affairs.

At Hannibal, Mo., the New Star drew good business. The Goodwin has attracted its share of patronage, and the Majestic has entertained fair crowds May 2-7.

On May 8 the Capitol Avenue Theatre, Cheyenne, Wyo., opened the Summer season with the latest and best motion pictures and classic and popular airs on the Victrola. The management has secured the highest class service possible in the moving picture field, and only the most select and meritorious films of Edison, Pathé, Frères, Selig, Easmanay, and American Biograph, first run, will be exhibited by a solo, duo or quartette by New York grand opera singers is given on the Victrola, as well as two of the popular airs.

A new house opened at Fort Dodge, Ia., on May 7, to capacity business. It is known as the New Star, and makes the third house for this city. Manager is Jolly Jones, of the Magic, has arranged with Sullivan and Condon for a good vaudeville booking in addition to 8,000 feet of films.

At each performance a solo, duo or quartette by New York grand opera singers is given on the Victrola, as well as two of the popular airs. No Sunday performances will be given.

A new house opened at Fort Dodge, Ia., on May 7, to capacity business. It is known as the New Star, and makes the third house for this city. Manager is Jolly Jones, of the Magic, has arranged with Sullivan and Condon for a good vaudeville booking in addition to 8,000 feet of films.

The moving picture craze is certainly established firmly in Providence, and with the exception of Keith's every house in that city is catering to that style of entertainment. And yet another is to be added to the list in the new Casino, which will have its initial opening May 16.

The Academy of Music, Keith-Proctor's, and the Bon Ton, of Jersey City, N. J., are crowded nightly by people who are most enthusiastic over the motion pictures presented.

LETTER LIST.

Members of the profession are invited to use THIS MIRROR post-office facilities. No charge for advertising or forwarding letters except registered mail, which will be re-registered on receipt of 10 cents. This box is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for two weeks and uncalled for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

WOMEN.

Adams, Billy. Marion Abbott, Adra Almoe, Isabell O'Madigan, Ashley, Alma Aiken, Audrey Almoe, Louise Arnett.

Byron, Helen. Lillian Blauvelt. Eleanor Barrow. Emma Butler. Nellie Berry. Josephine Baird. Eva Barbour. Grace Bell. Pauline J. Berkley. May Bennett. Corinne Bailey. Edna L. Britton. May Barrell. Elisabeth Britton. Henriette B. Brown. Mrs. Albert Bellman.

Caine, Georgia. Addie Cummings. Mollie Champion. Adele Clarke. Adele Carlson. Mrs. C. W. Conning. Pearl R. Colby. Mrs. Clay Clement. J. Curley. May W. Chapman. Emma Carty.

Durand, Maud. Zelle Davenport. Mable Day. Josephine Derry. Florence Davis. Virginia Drew. Adeline Duncan. Mrs. De Gross. Grace De Marr. Rose De Mar. Trizie Denton. Lithia De Long. Jean De Villis.

Ellis, Edith. Beatrice Earle. Jessie Egan. Fletcher. Theresa. Anna U. Flynn. Ida Fitzhugh. Gertrude Fowler. Jean French. Hora Fleming. Florence. Marie Gebhardt. Al. Goettler. Vivian Gill. Grace Gardner. Nola Grant. Hilda Gilbert. Marion Goodwin. Frances Gibson. Florence Gaylor. Ruth G. Gates. Mrs. J. D. Glover.

Hughes, Gene. Nita Hamilton. Grace Hazard. Ruth Hamilton. Marcia Harris. Marie Hayes.

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Knight, Adelaide, Rose King, Mary Knoush.

Katherine Kaelred, Clara Knott, Winifred King.

Laingmore, Francine, Elmore Leyton, Mae Lennon, Lillian Lawson, Marie G. Learock, Alice Le Clair, Kathleen Loftus, Marie Land, Malvina Longfellow, Frankie Love, Eliza Logan, Crystal Lines, Norah Lamson, Lillian Lee, Mrs. A. J. Levy, A. G. La Pointe.

Miller, Helene, Maud H. Macy, Japie Murdoch, Christine Miller, Florence Malone, Beatrice T. Mitchell, Ada Morton, Bertha Miller, Adelaide Marlowe, Mabel Merlyn, Marion Murray, Dixie Moore, Ethel Millard, A. Mullin, Gail Marlowe, W. Moran, Grace McLean.

Nickerson, Gertrude.

Odney, P. G., Adelaide O'Brien, Edith Osborn, Patricia, Jane B. A. Avis Paige, Lucille Phelps, Charlotte Pala.

Quimby, Dorothy.

Robinson, Daisy, Mrs. Walter Roberts, L. B. Raymond, Adele Ritchie, Rosalie Rogers, Ella Rocks, Pearl Raymond, Bessie Roland, Dallas Roma, Carolyn Ryan.

Sidney, Veda C., Adele Saacs, Olive G. Skinner, Eleanor Sutler, Dorothy Sloy, Margaretta Sylva, Edith Shayne, Ruth Shippard, Eleanor Sylman, Edith Shaw, Millie Stevens, Elizabeth Sullivan, Helen J. Short.

Taylor, Olga, Lyle Taye, Beth Taite, Gladys G. Thomas, Mrs. S. E. Taylor, Vander Veer, Ethel, Mrs. C. T. Del Vecchio, Channing, Pauline.

Theresa, Van Brune.

Wimbush, Alice, Myrtle Wright, Minerva Winton, Rosalie Watson, Clara Williams, Grace Walde, Helen Welton, Emily Wakeman, Cora Wetherup, Mrs. Nelson, Webster, Arline Wiesman, Louise Wolfe, Amanda Wellington, Violet White, Hazel I. Wright.

MEIN.

Atchison, Edgar, Fred Alyn, Wayne Arey, Fred G. Adams, Louis Acker.

Bell, A. B., Chas. Blackford, D. A. Bonta, Frank G. Baker, Billie Bristol, Aubrey Bouscuit, J. A. Browne, Donald Bowles, Chas. Baron, Norman S. Bean, Walter H. Bedell, Ed Brighton, Sam Burton, Edwin Baker, Harold Baker, Edw. L. Bona, Willard Bowman, Harry Browne, Rich'd Baker, Geo. L. Burton, Jon. E. Barnard, Robt. Brower, Frank C. Bronson, King Bunting, Chas. Bunting, Rich'd Bunting, Stephen Clarkson, P. C. Cavanagh, Sophie Conroy, Sam Cott, Lester Crawford, Wylie Clark, Harvey C. Cassidy, Arthur Clark, G. R. Collins, Harry D. Conroy, Thos. Conrad, M. A. Carpenter, Robt. Costello, Jas. Carnell, Randolph Currie, Harrison Crofton, Garrett Campbell, Alexander Calvert, Jas. Cherry, Geo. Conidine, Joe L. Conion, Herbert Charles, Will M. Chapman, Bernard Cavanaugh, Chauncey Clandland, Chapman & Curtis.

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Herbert, Galway, Chas. Hunter, H. H. Holmes, Frank J. Hill, Wm. Humphrey, Fred A. Hayward, Frank C. Harris, Frank Holmes, Wil-

son, Pierre B.

Terry, Jack, Dick Thompson, Harry Tipton, Owen W. Towns, E. B. Temple, Jas. Todd.

Vion, G. J., Chas. A. Van.

Ward, Jas., Chas. O. Wallace, Chas. Walsh.

J. P. Winter, Clarence L. Woodward, David Wall, Fred R. Wright, Fred's Ward, Samuel Wingfield, Franklin Woodruff, Geo. Westcott, Hart Webley, Jas. L. Wooderson, Haywood, A. H. Windish, Edw. Walter, Arthur G. Williams, Chas. Winsatt, Wm. Whittlesey, Wilcox and Gilson.

Young, Pierre B.

REGISTERED MATTER.

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THE VAUDEVILLE MIRROR

SOME OF LAST WEEK'S BILLS

Comments by "The Mirror" Vaudeville Critic on Players and Acts Seen in the Principal Theatres—Reports on the General Business.

COLONIAL.

With Carrie DeMar topping the bill, the Colonial had one of the most entertaining programmes in many weeks. Miss DeMar offered two new character song numbers, each being quite as acceptable as her former presentations have been, and each in consequence winning marked favor. The first, "The Female Drummer," was a very fast patter song, which probably no one beside Miss DeMar could "get over" as effectively as she does. The costume consisted of a silk check coat, with green facings, black picture hat, green gloves and traveling or samite bag. "Sweethearts," Joe, gave her another opportunity to show her versatility and the characterisation was amusing in the extreme. A rainstorm effect added to the number, and her sneezing business was admirably done. "Baseball Mad," "Nobody's Satisfied," and "Lonesome Flossie" were also rendered, the last named bringing her out for many bows on Tuesday night. Miss DeMar is really a most remarkable woman—so petite, so chic, so dainty, and with it all so vivaciously exuberant that she just carries one along with her in her work. And when one realises that she was as prominent upon the stage two years ago as she is now, it is a remarkable achievement.

Warren, Lyon and Meyers opened the bill after the intermission and stayed on for twenty-nine minutes, taking as many bows that they were almost past counting. Mrs. Meyers scored heavily with her first song, and from then on she was the big favorite of the act and almost the biggest on the whole bill. Her rendition of "I'd Trust My Wife Most Anywhere, but I Like to Stick Around," and her duet with Mr. Lyon of "What's the Use of Moonlight When There's No One Around to Love" were delicious, while the finish of the trio with "Yip-I-Addie I Aye I Aye" caught the house with a gusto and enabled them to finish with added strength. Ed F. Reynard presented his ventriloquial act with its many dummies and accessories, and considering the fact that he followed so many other ventriloquists who have appeared before him this season, his reception was quite remarkable and proved that he is a big a favorite as ever. Johnson and Wells, the colored entertainers, returned to town after a long absence and scored a goodly sized hit. Mr. Johnson's dancing is as pleasing as it always has been, and the act might have been a bit more entertaining had he given a few more exhibitions of his skill, as an eccentric and comedy dancer. Miss Wells sang capably and showed some gowns that might make any woman "sit up and take notice." Al. Johnson held the next to closing position, and he certainly held it! His story telling and commentary upon married life and other affairs of the purgatorial world amused more than ever before, and his ability as a laugh producer was proven by a goodly sized margin. The whistling, singing and burlesque operatic business won him five bows, an encore and three more bows. He was followed by the Bounding Gordons, who made almost as big a hit as he did. Their somersault bounding and head and foot balancing act is of a quality hardly to be surpassed. Their form of work is exceptionally fine. While they do eachfeat in such a pleasing and happy-go-lucky way that it takes away the dangerous appearance so often felt with such offerings. Other acts included Paris by Night and Marabini, the ice sculptor.

PLAZA MUSIC HALL.

The bill here started off rather slowly and gradually increased in interest and laughing speed until the fifth act, when there was no let up until the final curtain, the laws of animation being rapidly broken at decreasing intervals. The De Costa Duo had the privilege of starting the ball rolling, when they showed their skill as xylophone artists, confining themselves to two selections, not being called upon for any more. Henderson and Thomas, colored singers and dancers, improved matters a bit and also demonstrated the fact that the art of tailoring had much to do with the effectiveness of an act. The straight man showed three costumes and the comedian wore two. The latter did some eccentric dancing which reminded one somewhat of Bert Williams, although he showed a number of new steps. His rendition of "You Ain't Talkin' to Me" scored heavily. Vincent McCarthy and Agnes Major gave excellent account of themselves in their little comedy skit. On Account of a Count, each taking the count for the full limit with the odds in their favor for a knockout, "Hello Mr. Moon Man," as sung by Miss Major, was delightfully pleasing and the song won marked favor. The character bit as the French nobleman by Mr. McCarthy again gave him an opportunity to display his talents in this direction. Violinists showed his skill as a violinist and pianists also doing his "stunts" of trick playing which caused the usual wonderment. John C. Rice and Sally Colvin set the pace, already alluded to and laughter began to rise point by point until the record mark had about been reached. The Kleptomaniacs was their offering, and although it has been seen so many, many times, it was played as admirably as before and won as much favor. Lee Tung F., a Chinese artist—and he is an artist—came next. (New Acts.) Burt Clark and Jere Hamilton, the English duo of comedy players, gave the merriment market an added push, strengthening its hold minute by minute, and passing the usual top notch mark of levity at a terrific pace. Their close with the Japanese number was enjoyed to the utmost, and they were called out for a succession of boisterous gags called for by the vaudeville artists. Mr. Clark is really a class by himself as a low comedian, and he reverts to the broadest sort of comedy, but in such a manner that it passes over as the most subtle humor. In a musical

comedy, with a part suited to his capabilities, he would unquestionably be stamped as a star worthy of the name. Al. Fields and Dave Lewis had a most difficult position, following Clark and Hamilton, but they held it and without a moment of relapse in the fun-producing process. The Misery of a Hansom Cab is a gem in its own way and it is handled as but few offerings are. Closing the bill came the Bon Air Trio, whose comedy acrobatic act gave an exciting finishing touch to the programme. The clothes-line business of unwrapping a series of garments from the body of the tramp comedian won a big laugh, while the acrobatic feats of all were hugely enjoyed.

FIFTH AVENUE.

There was not a dull act on the bill here last week, although one new dancing comedian did not deserve the position she was given. Last week's Imperial Musicians had the opening place, when they again proved themselves thoroughly entertaining in their rendition of popular and classical selections. One number with two cellos, one violin, flute and saxophone was thoroughly enjoyed. The "Farmer's Visit to the City" was again thoroughly enjoyed, and the two girls worked as hard as ever with their drums, traps and props. The Two Pucks were on second, repeating their successful act, which has been commented upon frequently in these columns heretofore. Al. Hayne's bulldogs romped and played tug-of-war games with each other, and seemed to enjoy every minute of their time before the audience. The somersault dog scored a big hit and is deserving of a special word of praise. Flanagan and Edwards have shifted the order of their version of On and Off somewhat, now opening with a conversational "Run" and now with some as previously. It is amazing to say that they were still favorites and that the act was the same big laugh producer as before. Mabel McLane (New Acts), Ernie and Jenny Gash (New Acts), Charles and Fannie Van raced through their skit, A Case of Emergency, to the evident appreciation of every one. Mr. Van being as funny as he always has been in this part. Joseph Hart's Future Winner, with Kingsley Benedict, George Hoey, Percival London, and Mabel Carruthers, held the interest, and the big racing scene proved quite as exciting as when it was first presented.

AMERICAN MUSIC HALL.

There were five new attractions to this borough offered at the American Music Hall last week, these including Wilson, a Juggler; the Four Kentucky Girls, singers; Martini and Maximilian, comedy illusionists; Arizona, Joe and his cowboys, and Clowie Ourlette, the English singer. All are reviewed under New Acts. Other acts and artists included Emmet De Vey and company, who were seen in The Sainly Mr. Billings. The star was supported by Hermanshine, Walter Wahl, and Will Gaynor, each doing satisfactory work, and the sketch seemed to please the Wednesday afternoon audience immensely. Nina Payne and G. Molasso were held over from the previous week, offering La Danse la Robe de Soie, with the assistance of their company of pantomimists. Jim Blodde repeated her hit in the part of the maid again showing marked ability both as a dancer and as an actress. Dave Genero and Ray Baller made an sympathetic hit with their character dancing, close scenes more with The Flirtation Dance, which always pleases. The Hold Up played its third consecutive week here. Robert Cummings being seen in the part of Joe Brandt in the place of W. S. Hart, who was featured during the opening weeks of the offering. The novel and well conceived scenic equipment was thoroughly appreciated, and Mr. Cummings gave a virile portrayal of the part of the telegraph operator. Anciotti and his "mind reading" dog Plus were seen for the first time in a Morris house, and both the clever work of the canine and the exuberantly amusing mannerisms of M. Anciotti held the interest of the patrons to a marked degree. Sam Stern sang his Yiddish character songs in his own peculiar way, his opening Hebrew-Indian number winning its usual allotment of laughs.

BRONX.

All the Bronx seemed to be awaiting the return of Eva Tanguay last week at the Bronx Theatre, and although a capital bill of favorites was offered the interest centered in this week's bill, which is headlined by that most energetic woman, Mabel Lee. Red Rose, "Our Little" "Under the Yon-Yon Tree," and "My Southern Rose," The greatest act in vaudeville, the Fitzaborn and McCoy Trio, were next and created their usual hearty laugh. Bert Fitzaborn is as ludicrous as ever, the only change being one tooth minus. Pat Rooney and Marion Bent have never gone better, their latest offering seeming to be far better relished than the old bell boy theme. Mand Rothen had her audience laughing continually with the Monkey Music Hall. The monkey leader is a prize winner when it comes to extracting laughs and is easily the best part of the act. After intermission came those uniquely clever, comic people, Mae Melville and Robert Higgins. Their greatest distinction last week was contained in being the bill so "Miss and Mr." the only act with two in the bill so far, but their hit was most deserving. The original style and distinctive line of humor that marks their work should place them among the musical comedy eligibles. The Rolofolians

made their first appearance here and scored a pronounced hit with the music loving Bronxites. This act seems to have made one of the greatest hits that any musical act has ever been tendered in the Bronx, and Mr. Rolfe personally proved his popularity by his splendid individual reception. Jack Wilson and his admirable company of travestists labored under the burden of badness throughout the week, but, notwithstanding, their act won with its usual riot of laughter. Wilson was called upon to deliver almost every parody he had at his command, and then the audience wouldn't remain satisfied. The Three Renards in an extremely sensational acrobatic act that held the house well closed the bill.

ALHAMBRA.

Rosaire and Doretto started things off with their acrobatic comedy act, which gave the bill an impetus which helped assist Dave Nolin in his monologue coming next. Mr. Nolin scored well, considering the material he had to offer, and in a better spot might have won more favor. Then came Dan Burke and his Wonder Girls, the act being greatly enjoyed by the Harlemites in spite of the comical incongruities of the setting. Bixley and Fink added much to the comedy end of the programme, this being their first appearance in Harlem. The reception accorded them proved beyond a shadow of doubt that they were huge favorites. Frankie Ward in her latest vaudeville offering, An Unlucky Star, preceded the intermission and once again the broad comedy vein of the sketch proved it from losing out. The Six Musical Noses in their scatological musical skit, A Gala Day in Old Seville, opened the second half most favorably giving the same programme as when recently seen at one of the other houses in town. They were awarded with the usual amount of hearty applause coming to them. Jewel's Mankins on Friday night seemed to give the entertainment a sort of halt for a few moments, but once under full swing the offering was as pleasing as ever. Bert Williams sang as he only can, this being his first Harlem appearance this season and it is needless to say that he was the great big hit of the entire bill. Williams is unquestionably one of our best comedians and the manner in which he has been copied is almost in every other colored comedy actor proves his popularity. But his imitators are like all such impostors, leaving him miles in the lead and gaining all the time. Odilia closed the bill. (New Acts.)

BECK AND MEYERFELD SAIL.

Martin Beck suddenly decided to accompany M. Meyerfeld, Jr., president of the Orpheum Circuit, who sailed for Europe last Wednesday, May 11, on the S.S. "Mauretania." Mr. Beck returned from London less than four weeks ago, having perfected, in conjunction with Alfred Butt of the Palace Theatre, the organisation of what is known as the Variete Theatres Controlling Company, which comprises the directors of the Gibbons and De Frece tours in Great Britain, their own interests in the Barrasford tour; the new Alhambra, Glasgow; Palace Theatre, London, and a new Orpheum Theatre in Berlin. Mr. Beck's sudden determination to return to Europe with Mr. Meyerfeld was caused by requests from leading continental vaudeville directors who wish to join this combination and co-operate with the newly-formed international alliance. After meeting Messrs. Butt, Gibbons and De Frece in London, Messrs. Beck and Meyerfeld will travel to Hamburg, Vienna, Cologne, Brussels and other continental cities to meet the directors of the music halls who have expressed a desire to be associated with their plan. Mr. Percy G. Williams is already in Europe. It is assumed that he, too, will join in these conferences as the representative of the United Booking Offices of America. After these consultations Mr. Beck will visit Oberammergau and tour through Austria and Germany in his automobile, remaining abroad until August.

PALISADES PARK OPENING.

Palisades Amusement Park will open for the summer season on Saturday, May 28, under the direction of Seebach Brothers, who have expended thousands of dollars in building the newest open air devices for exciting diversion. Scores of men have been working since earliest Spring upon the grounds and buildings. The natural beauties of the park have been groomed until the 40 acres are said to be like the lawn of an English country seat. Among the new features is an aeroplane coaster, built by Nichols M. Schenck, an American inventor, in which during a mile and a half the car takes numerous artificial flights with perfect safety to the passengers. From Russia comes the Treston Siegle Ride. Starting among the highest trees on a bobbed toboggan the passengers toboggan down a long, steep declivity of artificial ice in land in a bank of real snow made by a patented process. Another sensational ride is provided by the automobile race track, in which three racing cars speed around a quarter-mile course. The autos cannot leave the course or overturn. There will be Ferris wheels, scenic railways, a huge ballroom, a first-class vaudeville theatre, picnic grounds and pavilions, a Curtiss aeroplane giving daily exhibitions, a captive balloon and a dirigible airship.

CINCINNATI NEWS NOTES.

An excellent programme is at the Columbia this week. Dr. Herman displays a gorgeous combination of electrical apparatus. Others on the bill are Augusta Giese, Claude and Fannie Usher, the Great Ernests, Lole Fuller, Basque Grand Opera Quartette, High Brothers and Murray, and Keno, Welsh and McRorose.

Frankie Drey, the balloon girl, will soar over the heads of the patrons of the Exchange this week. The management has on the bill Fox and Forey's Circus, the Juggling Thorne, Marie Fitzgibbons, and Clark and Turner.

GREAT RAYMOND COMING HOME.

C. A. Burt has started to arrange a route for The Great Raymond, to play the best theatres in the United States this coming season. This attraction is now in London, England, and has played all the foreign countries in the last three years. Mr. Raymond's letters to T. H. Nixon have been read with keen interest and others are to appear shortly.

PENCILED PATTER.

Don't book a quinny sore throat. We "played" one for two weeks to very bad business.

Now that grand opera is controlled by a trust, the poor singers will only be able to get three and four thousand dollars per night. How will they ever be able to live on it?

A sign in a West Side butcher's window reads, "Milk Venl." Any one who can do that ought to go in vaudeville.

John Collins is wearing some nifty cane since his return from the West. The Orpheum Circuit booker is getting to be a regular Beau Brummel.

Only six more weeks for Jeffries-Johnson Parodies!

The advance advertising for Mlle. Poiraire reads, "An ordinary man's hand can encircle her waist." We'll bet it will take more than one hand to encircle her American salary.

Della Fox more than made good at Hamermstein's last week. All her old friends were glad to see her show that years did not lessen her cleverness.

It's all right for some people who are drawing weekly salaries, holding down soft jobs, to about "Down with the Agent." But figure out how much some of the acts would be getting to-day if agents didn't bargain and fight with the managers whom the actor never gets a chance to see.

The vaudeville theatres in Columbus are at strife, and in consequence they all have reduced their prices to ten cents. We'd like to see the Times Square restaurants start something like that.

The New York Police Department stopped The Girl with the Whooping Cough. The Health Department should have done it.

Isn't it about time for another vaudeville weekly to announce "Blacklist" to be suspended next week? And every Morris act tells you that they're going to be the "first act taken." Sweet dreams, sweet dreams.

Gertie Carlisle, formerly of Midgley and Carlisle, and Jules Bernard, formerly of Bernard and McAvoy, are going to open soon in a new act by Wolfe Gilbert. The act will be a monotone musical comedy containing all original songs.

Every chorus girl at the Actors' Fund Fair tried to make a noise like a star. There were no chorus men in sight, which was one of the many enjoyable features of the Fair.

Sylvester Schaeffer (no relation to Ben Schaeffer, Wolfe Gilbert's star), an act Morris is going to import, gives a whole vaudeville show himself. This ought to be a welcome relief to the Morris patrons, who have been seeing practically the same acts week after week.

The White Rats and the Actors' Union are fighting over the Agency bill. When Greek meets Greek.

It must make B. F. Keith, William Morris and Martin Beck feel good to see Marcus Loew written up as "the coming Vaudeville King." In all the articles concerning Mr. Loew's success they forgot to mention that it was the booking ability of Joe Woods that gave the Loew Circuit its footing in New York, and Joe did "bulb" a bunch of good acts to work for almost nothing.

It's pretty soft for the film companies, with King Edward's funeral and King George's coronation coming for "feature films" and the Roosevelt "Africa-New Jersey-Long Island" films still going on.

If you hear an actor say, "I'm going to see my broker," don't think he has money. Bless you, no. That's simply a new name for "Agent." Sounds classy, though.

If all the vaudeville writers were to get together and publish a list of all the artists who owe them for the material these artists are making their living on and "forget" to pay for, what a long and interesting list it would make.

Jules Ruby wanted to know "who this fellow 'comet' is that they are talking so much about." He thought he could get "him" some time, he said.

Some people are so disagreeable they can't even get along with themselves.

Otto Henry Harras launched his new boat "Elbow Rubs." A bottle of ink was smashed over its bow as it glided into the water.

There's a barber shop on the second floor of the Putnam Building. You can now be trimmed without leaving the building.

Local Improvements—Flick lost his cane.

C. E. Kohl, of Kohl and Castie, offers \$100 for a word to replace "Vaudeville." How about "Filimits"? (No, thank you, keep the money.)

THOMAS J. GRAY.

MAY SUE HAMMERSTEIN.

Jules Goodman, the playwright and author, has threatened to bring suit against William Hammerstein if the latter presents Mlle. Poiraire on the Victoria Hoof this summer in her dance pantomime, entitled La Visiteur. Mr. Goodman claims to have written this for her and to demand royalties right for it. If Mr. Hammerstein is willing to pay him the same royalties he claims to have received for the act when it was presented in Paris he will have no suit to bring.

LAST HEARING ON AGENCY BILL.

ALBANY, N. Y., May 12.

The final appeal for the Green Employment Agency bill by the White Rats, at present in the hands of the Senate Judiciary Committee, was made on last Wednesday at a hearing before that legislative committee. The bill passed the Assembly after some amendments had been made to it. A large delegation of vaudeville artists were present who favored the bill, while the United Booking Offices of America was represented by Morris Goodman, and the National Actors' Union by former Assemblyman Voss and Harry De Veau, president of the association, and George Murphy. Mrs. Beaumont Packard argued against it. Thomas D. Fitzgerald, of the Federation of Labor, did not stand in his place as for the bill, while James D. Holland of the same organization, declared in favor of the bill. Considerable surprise was manifested in regard to the position of former Assemblyman Voss, who introduced the White Rat bill in the Legislature last year; he also favored the Green bill when first introduced this year, but through some misunderstanding he has severed his connections with those who favored the bill and now appears as attorney for the Actors' Alliance against it. Assemblyman Green, the introducer, has had several conferences with parties interested, and as the bill now stands believes it just and equitable to all concerned. Harry De Veau of the Actors' Union objected to the "emergencies" clause and stated there was no just reason for using it, he feared that all engagements might be so-called emergency engagements. He said it was a new term and not generally known in the profession, but for some reason had been inserted in this bill and he desired legislation that would benefit the actor and not agent. Morris Goodman, of New York city, attorney for the United Booking Offices of America, said under present conditions the actor has received higher salaries than ever before and cited many cases to verify his statement and that the bill in question was solely for the benefit of the White Rats organization. He offered several amendments which he hoped the committee would adopt, one of which would have the bill take effect Jan. 1, 1911, instead of immediately. Another would make the fee five per cent, but if the actors wished two agents each would receive five per cent. The White Rats were well represented by Harry Mountford, Attorney Denis O'Brien, Tim Cronin, Delmore of Delmore and Lee, Fred Nible, Nelson Morey, the Rev. Morin, and others, all of whom spoke in favor of the bill.

When the bill was favorably reported on Thursday by the Senate Judiciary Committee by Chairman Davis, Senator Gray of New York objected to it being placed upon the order of third reading or final passage and asked that the bill be re-committed, as he desired to have it amended, after which he would withdraw his objections and allow it to take its place on the calendar. As the bill was reported to-day some of the provisions had been eliminated, especially the clause in relation to colleges, schools and other institutions and some other minor changes.

G. W. HERRICK.

PHILADELPHIA NOTES.

PHILADELPHIA, May 16.—If our amusement seekers don't have a surfeit of vaudeville this summer it won't be from lack of offerings. Here we are with about 180 places of amusement open in operation and several others to be added this and next week. At each of them vaudeville acts are given. They will probably average five acts in the house, so that we are having 900 different "turns" daily. As the bills at some of the houses are changed twice a week, it is pretty safe to estimate a total for the week at 1,000. It seems almost incomprehensible, yet it is a fact. Of course, many of them are not worth the time it takes to present them; still, they are on the list of "local attractions." On the other hand, we also have the best that vaudeville affords, among the number being many European novelties. And these 180 places of amusement all appear to be making money.

The burlesque houses are all doing a satisfactory business, some of them playing to capacity. Their attractions the current week are: Bijou, Billy Watson's Stock Company; Casino, the New Marathon Girls; Gaiety, All-Star Burlesque Stock Company, and Trocadero, Alcazar Beauties.

The bill at Keith's this week is a large and exceptionally attractive one, with several real headliners, including Nell O'Brien and company in Fighting the Flames; the Sisters Gasch, lady acrobats, and Joseph Hart's The Future Winnet. In addition, there are Julia Frary, in songs of the day; Charles Kenna, the Street Singer; Hynes and Conkin, in The Clown's Dream; Carter and Boudin, songs and dances; Heids and Currier, dances, and Ben Beyer and company, comedy cyclists.

The two uptown hippodromes open their season to-night, with bills of an unusual character. The Philadelphia will present fifteen acts, including Arthur Heldin, the "Demon Diver," while the "Big Dip" has almost as many, with the Bands, Bianca and Silvers, the clown, as regular attractions. A real fox hunt is also promised; while other features will be Mlle. Morello's Troupe of Leopards and Mountain Lions, the Four Lourdes, Conkin's Troupe of Performing Elephants, Winston's Troupe of Educated Seals, the Rex Comedy Circus, with their burling mule; the Donegan Sisters, acrobats; Donegan Troupe of Cyclists; Mlle. Onaga and others.

The Fifty-Second Street Theatre, now nearing completion, will open its doors for the first time on Decoration Day. It has a seating capacity of 1,100, and will be devoted exclusively to vaudeville and moving pictures.

JAMES D. SLADE.

PAULINE OPENS SUMMER HOUSE.

Another vaudeville theatre, with popular prices, opened at Kansas City, Mo., on May 8, when the Gaiety, with the close of its burlesque season, changed its policy for the summer months. A good class of vaudeville is announced and the opening bill, which was headed by Pauline, the hypnotist, found ready favor with the audience. Other acts included Morey and Mitchell in a skit entitled Western Girl; Corinne Harris, Minor Vincent, and the Colemans, all being well received. As the Orpheum has closed for the season, this house and the Globe, which plays a combination of vaudeville and moving pictures, have a monopoly in this field.

COURTEIGH BACK IN VAUDEVILLE.

William Courteigh was announced to return to vaudeville this week, again appearing in Peaches, which he made so popular on his former tour. He was scheduled to open at the Plaza Music Hall.

NOTES FROM WASHINGTON.

Chase's Theatre concludes with this week's bill a thirty-ninth week season of continued unexampled success. Cora B. Shreve's Annual May Dancing Carnival, by her pupils, will be presented at this house May 23 and 26, when The Folies of the Planets, or, the Glittering Star will again present her clever class for their annual commencement.

The Miller Brothers and Edward Arlington 101 Ranch Real Wild West commenced a two days' exhibition in Washington yesterday with crowds attending.

This week a supplemental season of vaudeville and motion pictures will be inaugurated at the Academy of Music, with continued performances from 2:30 to 11 P. M. The Baggy Troupe, the Hale and Cartleton company in The Boss Dreams, Katherine Miley, Bob Evans, and John and Mae Burke are the prominent headliners.

Beginning early in June foreign acts and theatrical novelties are promised by the American Hippodrome company at the American League Baseball Grounds, on the inauguration of outdoor summer amusements, which comprises the Dickinson Troupe of Aviators, the Keilar Troupe of Cyclists, Madame Sundin in her trained horse acts, the Parisian Troubadours, the Idonias Troupe of Female Gymnasts, Senior Torquemada and Fighting Bull, Antkes Trained Ponies, the Equestrian Holmes, and the Sunstar Sisters.

JOHN T. WARDE.

CLEVELAND CIRCUIT.

The present week's bookings by W. S. Cleveland include the following: James McDuff, Frank and Edith Raymond, the Royal Italian Four, Marie Martin, Paul and Johnson, the Adel Trio, Marie Gillette, Rose Gilfain Trio, Henry Brothers, De Voe and Martin, George Lewis, McCarthy and Major, Billy Sully, Mr. and Mrs. Ralph Lewis, Three Dainty Dancers, Will Morrissey, Ada Jones, Claude Austin, Edgar Stolle and company, Jones and Rogers, Golding, the juggler; Sully Dufres, Lemmons and Lemmels, Billy Payne, Spalden and Hersen, Al Warren, Jeanette and Barber, Princess Chinquilla and Edward Newell, Rosenthal Boys, the Ballroom Girl, Francesca Reading and company, Stetson and Harlan, the Four Lourdes, Ye Olde Home Chorus, Jeff and La Verne Bealy, Sigrid Forde.

MORRIS' NEW SPOKANE HOUSE.

William Morris' theatre in Spokane, to be known as the American Music Hall, will have cost \$300,000 before the first curtain is raised next September, with Charles H. Muehiman as manager. The house will be fireproof. The hotel part is designed to have fifty-four rooms, with twenty-six private and six public baths. The rooms will be fitted with all appliances necessary to convenience and modernity. The ground floor will be given over to store-rooms. The history of the construction of the house has been as varied as rapid. The property was bought last summer at a cost of \$71,000 for the new Shubert theatre. Local capital was interested. A few months ago the holding company was reorganized and through the effort of Mr. Muehiman, the Morris Circuit was extended to Spokane.

W. J. PATTON DROPS DEAD.

During the performance of the Wine, Woman and Song Burlesque company at the Casino Theatre, Flatbush Avenue near State Street, Brooklyn, last Saturday night, William J. Patton dropped dead as he was leaving the stage for his dressing-room. He had just finished his part in a sketch and was about to make up for his appearance in another offering. As he went from the wings he staggered and fell, none of the other players seeing him. The house fireman and the electrician ran and picked him up, carrying him to his dressing-room. A physician was sent for, but it was too late. The coroner pronounced it a case of heart failure. The performance went on and none of the company or the audience knew of the tragedy until after the last curtain had fallen. He was thirty-five years of age and was born in St. Louis, Mo., where he is said to have had relatives.

LIBBEY AND DILLON COMBINE.

One of the first acts to be routed for the 100 weeks' tour by the Marcus Loew's Enterprises is the partnership arrangement which has been formed by J. Aldrich Libbey and J. Bernard Dillon. This duo of singers will no doubt prove somewhat of a sensation in the "pop" vaudeville houses. Some years ago it was rumored that they would combine, but owing to the illness of Mr. Dillon, who was then in San Jose, Cal., the deal did not go through. However, it is authoritatively stated that they will begin their work the first of July, and will have the honor of being the first act booked on this long tour.

SWEATNAM FOR SUMMER WIDOWERS.

Willis P. Sweatnam has been engaged for a principal part in the forthcoming production of The Summer Widowers by Lew Fields at the Broadway Theatre. This is the first time in seventeen years that Mr. Sweatnam has worked in the summer time, usually going to his country home, Lodge Roberts, in the mountains of County, N. Y. Next summer he will probably be starred in a new comedy, entitled Uncle Remus, which was written by the late Joel Chandler Harris, the offering being founded upon the author's Br'er Rabbit and Uncle Remus stories. It will be in three acts.

BUSCH TEMPLE BOOKED BY W. V. M. A.

The Bush Temple Theatre in Chicago is now booked through the Western Vaudeville Managers' Association. It plays "split" weeks. One bill holds from Monday till Wednesday and the other from Friday till Sunday. On Thursday night professional "try outs" are given by the association. Last week Artosa, just off the Pantages' Circuit; Val Higgins and co.; Three Swedish Sisters, Evans and Earl, Buckman and Buckman, Frank Harris, and Blanchard and Martin made up the programme.

MRS. PATRICK CAMPBELL ILL.

News was received last Thursday that Mrs. Patrick Campbell was stricken with an attack of nervous prostration at the La Salle Hotel, Chicago, brought on by the strain of appearing twice daily in the vaudeville houses which she has been playing. She is being attended by her daughter-in-law, who was formerly a Chicago society girl.

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ED GRAY

Y. G. C. "THE TALL TALE TELLER"

the new theatre will be ready for occupancy by Sept. 15. It has already been named Lukens' Hippodrome. Several weeks ago Mr. Lukens announced his plan to build a theatre for Cornelius G. Keeney, manager of the Grand, and A. Sabolik, manager of the Astor, and that he had purchased the lease of the Grand from N. A. Keeney. It is not Mr. Lukens' purpose to forsake this latter proposition, but to engage in active participation in the affairs of both. He has a surprise in store for local theatregoers, he states, which he will reveal in the erection of one of the most up-to-date amusement resorts in that section of the country. The Lyric, Reading's other new theatre, is now in course of construction and will very likely be completed by July 1 or thereabouts. It is located on Penn Street above Eighth, just a short distance above the Palace, operated by the Vaudeville and Moving Picture Company of America, and the site of the proposed Lukens' Hippodrome. From indications, the new structure, though small, will be very pretty.

The Jolly Boys' Comedy Theatre, at 5149 West Chicago Avenue, Chicago, opened last Saturday, playing three acts. The Banner, on Hobey Street, near Milwaukee Avenue, opened last Thursday night. The New Ashland is advertised to open May 10.

The California Theatre, in Chicago, is now booked by the W. V. M. A., and the bill for the three days beginning May 16, was Edith Hance, Paul Florio, Swan and Warren, and Nania and Verita.

Madeline Bedini is headlining the Sullivan and Cossidini bills in the Northwest with her high school horses.

Darwin, Karr and co. are playing a new farce, entitled *Fake*, in the Middle West cities.

The Merry McGregors are playing the cities in the Middle West, booked by Walter F. Keefe, of Chicago.

Florence Modena threatens legal proceedings against players who are presenting *A Lesson in Reform* in Ohio cities.

Gus Sun was in Chicago last Thursday closing contracts for feature acts for his circuit.

Cliff Bergag sailed for Europe on the S. S. "Corona" last Saturday, May 14.

Walter S. Willis and Dorothy Hutchinson will enter the vaudeville field this coming season.

Ametsa is playing a return engagement at the Winter Garden, Berlin, for the month of May.

The Cubanola Trio will close a successful season of forty weeks, May 23, on the Sun Time, and will open in August.

John Dow, who recently was stage-manager at the Orpheum Theatre at Marion, O., was transferred by Gus Sun to the same position at Mansfield, O.

The Shubert, Utica, N. Y., closed May 14 for the season. Manager Fitzgerald has provided the best in vaudeville for patrons of house, and his success is deserved.

Percy G. Williams' Greenpoint Theatre closed the Merry Boys' Manager Fitzgerald had provided the best in vaudeville for patrons of house, and his success is deserved.

Beatrice Ingram and co. are playing the Bronx Theatre this week, presenting Porter Emerson Browne's playlet, *The Duchess*.

The Fulton Theatre, Brooklyn, closed its regular season on Saturday night. Marcus Lowman is negotiating to place popular priced vaudeville there for the Summer.

George ("Honey Boy") Evans is listed for the May 15 time, opening at the American Music Hall, Chicago, this week. He is to play four weeks at least, with possibly more to follow.

Linday Morrison, manager of the American Music Hall, Boston, underwent a serious operation upon his stomach at the Charlestown Hospital, Cambridge, on last Saturday. He is reported to be improving, although he is still in a precarious condition.

Peter Taylor, a lion tamer connected with Boston's animal show at Drexelwood, Coney Island, was attacked by a lioness during the

MAY 21, 1910

THE NEW YORK DRAMATIC MIRROR

afternoon performance on Sunday and was seriously injured. This was his first appearance in America, he having arrived from England on Saturday. The lioness had first attacked a polar bear and Mr. Taylor rushed between them, being badly clawed by the former beast.

Horace Wright and Rose Dietrich, "The Somewhat Different Singers," celebrated their first wedding anniversary at the Stratfield Hotel, Bridgeport, Conn., last Thursday night, May 12. They are now finishing the Poli circuit as an added attraction.

Harry J. Freeman has severed his connection with the Barkroot World's Greatest Shows to again enter the vaudeville field, this time piloting Mysterious Julie in telepathic phenomena.

Owing to the death of the father of Will Keno, the team of Keno, Walsh and Melrose canceled two weeks time in the Middle West and will resume their tour this week in Cincinnati, Ohio.

Clarice Vance reopened at the Palace, London, last week, and scored another triumph.

Jane Hading, the noted French actress, will make her English vaudeville debut at the Hippodrome, London, in October.

Ed. Blondell opened an engagement at the Tivoli, London, last week, scoring another big hit in *The Lost Boy*.

Rinaldo, the "Morris find," is playing an engagement at the Folies Marigny, Paris.

The Garrick Theatre, Wilmington, Del., closed for the season two weeks ago and W. L. Dockstader, its manager, is off for a vacation trip.

Owing to the death of King Edward, Marshall P. Wilder has canceled all of his dates in England and will return home.

Gertrude Hoffman will sail for Europe on May 31, returning home after several weeks of rest, to open on the U. B. O. time early in September.

VAUDEVILLE PERFORMERS' DATES

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Where no date is given, it will be understood that the current week is meant.

Adams, Edw. B.—Tivoli, London, Eng., May 4—Indefinite.

American Newsboys' Quartette—Maj., Houston, Tex., Maj., Galveston, 23-28.

Barnes and Reming—Slater's, Pottsville, Bathing Girls—Bronx, N. Y. C.

Bedell, Walter—Circle, N. Y. C.

Bergere, Jeanette and Rose—Maj., Ft. Wayne, Ind., Maj., Dallas, Tex., 23-28.

BERGERON, V. LÉONIE—Keith's, Boston, Mass., K. and P.'s 5th Ave., N. Y., 23-28.

Boutin and Tillson—Star, Seattle, Wash.

Bowers, Wallers and Crooker—Victoria, N. Y. C.

Bowles, Donald—Maj., Milwaukee, Wis., Grand, Indianapolis, Ind., 23-28.

Cameron, Ella—Norker, Akron, O., Colonial, Erie, Pa., 23-28.

Carmen, Helen—Ousey, San Diego, Cal.

CRESBY, WILL M. AND BLANCHE DAYNE—Orph., Los Angeles, Cal., 23-28.

Cross and Josephine—Columbia, Cint., O., Maj., Milwaukee, Wis., 23-28.

Cunningham and Marion—Tempo, Rochester, N. Y., Grand, Syracuse, N. Y., 23-28.

Dale and Boyce—Columbus, St. Louis, Mo., Orph., Memphis, Tenn., 23-28.

Drew, Frankie—Maj., Milwaukee, Wis.

Edwards, Gus—Hammerstein's, N. Y. C.

Edwards, Murray and Tierney—Poli's, Bridgeport, Conn., Poli's, Hartford, Conn., 23-28.

Ellsworth and Linden—Maj., Jacksonville, Fla.

FIELDS, W. C.—Alabams, N. Y. C.

FISHER, MR. AND MRS. PERKINS—Maj., Butte, Mont., 23-28.

Forbes and Francis—Park, Youngstown, Ohio.

Gallagher, Ed.—Maj., Cedar Rapids, Ia.

Garrison and Marion—Keith's, Boston, Mass., K. and P.'s 5th Ave., N. Y. C., 23-28.

Gilmore, La Moine and Perry—Gailey, Indianapolis, Ind., 23-28.

Girls from Melody Lane—Orph., Salt Lake City, Utah.

Goss, Augusta—Columbia, Cint., O., Maj., Chgo., Ill., 23-28.

Godfrey and Henderson—Orph., Salt Lake City, Utah, 23-28.

Granville, Bernard, and Wm. F. Rogers—Shea's, Toronto, Can., Proctor's, Newark, N. J., 23-28.

Green, Winfield—Temple, Waltham, Mass.

Gruber's, Max. Animals—Orph., St. Paul, Minn.

Hall, E. Clayton—Orph., Los Angeles, Cal.

Hamilton, Estelle B.—Maj., Houston, Tex., Galveston, 23-28.

Hayden, Virginia—Alcazar, Denver, Colo., April 18-May 10.

Hayman and Franklin—Grand, London, Eng., 23-28.

Hearne, Lillian—Tivoli, London, England, May 4—Indefinite.

Holdsworths, The—Grand, Victoria, B. C.

Holman, Harry—Keith's, Cleveland, Ohio, Al-

phie, Erie, Pa., 23-28.

INGHAM, BEATRICE—Bronx, N. Y. C.

Johnstones, Musical—Temple, Detroit, Mich.

Temple, Rochester, N. Y., 23-28.

Jordan, Anna—Arcade, Niagara Falls, N. Y., Lyric, Johnstown, 23-28.

Kelso, Thomas—Myer's Lake, Canton, O.

Klein and Prifitoff—Grand, Portland, Ore., Na-

tional, Frisco, Cal., 23-28.

Kramer and Rose—Kiki's, Pine Bluff, Ark.

Kurtis, Bass, Dogs—Girard, Phila., Pa., Hippo,

Phila., 23-28.

Lane and O'Donnell—Bronx, N. Y. C.

LASKY'S AT THE COUNTRY CLUB—K. and P.'s 5th Ave., N. Y. C.

Lasky's Imperial Musicians—Poli's, Hartford, Conn.

Lasky's Twentieth Century—Columbia, St. Louis, Mo.

Lasky's Love Waltz—Colonial, N. Y. C.

Lasky's Photo Shop—Orph., Montreal, P. Q.

Leigh, Bert—Orph., Frisco, Cal.

LESTER, GENE—Maj., Chgo., Ill., Col-

lumbia, St. Louis, Mo., 23-28.

Lorenburg's, Chas., La Petite Revue—Temple, Rochester, N. Y., 23-28.

Mack, Wilbur and Nellie Walker—K. and P.'s, Newark, N. J., Grand, Syracuse, N. Y., 23-28.

Martinette and Sylvester—Victoria, N. Y. C.

Mathews and Bannon—Varieties, Terre Haute, Ind., Family, Lafayette, 23-28.

McDonald Sisters—Maj., Milwaukee, Wis.

McDowell, John and Alice—Maj., Norfolk, Va.

Merritt, Hal—Orph., Spokane, Wash.

Millman Trio—Orph., Salt Lake City, Utah, 23-28.

Newell and Niblo—Wigwam, Frisco, Cal., Grand, Sacramento, 23-28.

Nichols, Nelson and Nichols—Maj., Knoxville, Tenn.

Normans, Juggling—Orph., Oakland, Calif.

RYAN AND RICHFIELD—Orph., Frisco, Cal.

Ryan and White—Empire, Glasgow, Scotland, Coliseum, London, Eng., 23-28, Empire, Liverpool, June 7-12.

Singing Girls, Three—Mission, Salt Lake City, U. S. Maj., Denver, Colo., 23-June 4.

Steger, Julius—Alabams, N. Y. C., Keith's, Boston, Mass., 23-28.

Tanguay, Eva—Bronx, N. Y. C.

Tops, Poppy and Tots—Bennett's, Ottawa, Can.

Van, Chase and Fannie—Keith's, Boston, Mass.

Van Hoven—Keith's, Phila., Pa., Chase's, Wash-

ington, D. C., 23-28.

Vivians, Two—Alabams, N. Y. C.

Walsh and Lynch—Orph., Los Angeles, Cal.

Ward, Jean—New Star, Pawtucket, R. I., 16-18.

Gem, Arctic, R. I., 19-21.

Howard Atheneum, Boston, 23-28.

Waters, Tom—Temple, Detroit, Mich.

Webb, Harry L.—Orph., Denver, Colo., 23-28.

Whitman, Frank—Grand, Sacramento, Cal.

American, Frisco, Cal., 23-28.

Willard and Bond—Maj., Butte, Mont., Wash-

ington, Spokane, Wash., 23-28.

WORLD, JOHN W. AND MINDELL WASHINGTON—Colonial, N. Y. C., Orph.

WORLD, JOHN W. AND MINDELL WASHINGTON—Colonial, N. Y. C., Orph.

WRIGHT, HORACE, AND RENE DIETRICH—Poli's, Hartford.

Winchester, Ed—American, San Diego, Cal.

Wyckoff, Fred—Pantages', Pueblo, Colo.

Yates, Tom—Orph., Frisco, Cal.

Ziegfeld, F. J.—Orph., Frisco, Cal.

Ziegfeld Follies—Orph., Frisco, Cal.

Ziegfeld, F. J.—Orph., Frisco, Cal.

LATE OBITUARY NOTES.

Martha George, who died in New York, May 10, was born in Berlin fifty-seven years ago and began her career in that city. She had appeared in this country in *Dieheimnisse von New York*, *The Magic Melody*, *The Gay Musician*, *The Rat Catcher*, *Matrimonial Failure*, and *The Kissing Girl*.

Robert Livingston Cutting, divorced husband of Minnie Sellman, died in London, May 7. Mr. Cutting had been prominent in Columbia College and society amateur performances, but was not successful on the professional stage, where he appeared with Minnie Sellman after their marriage. They were married in 1892, but were divorced later. He had appeared in *My Official Wife*. He will be buried in this country.

Mrs. Marie Walsh, a playwright and novelist, died in Brooklyn, May 8. She was a daughter of Captain Edward Young, at one time commander of the old "Black Ball" line of packets. She began her career by dramatizing popular novels, among them being "Three Times Dead," "Archie Lovell," and "Griffith Gaunt." She novelized *Hazel Kirke* and *The Lost Paradise*. She was author of several novels, of which "The Wife of Two Husbands" and "The Romance of a Dry Goods Drummer" were the best known. She also produced *Our City and Who Is She?* She is survived by a son, Edward, a daughter, Grace, and a brother, Captain S. E. Young.

Mina Germon, wife of the late John D. Germon, died in Brooklyn, May 8, at the home of her daughter, Mrs. John H. Boswell (May Germon). Interment was in Evergreen Cemetery, May 10. Mrs. Germon died of cancer of the stomach.

Correspondence

ALABAMA.

MONTGOMERY—**MAJESTIC** (W. K. Couch): Closed its vaudeville season 7, and will present for the coming ten weeks the Majestic Stock co., which opened 9, presenting *St. Elmo* to a packed house. The co. is an excellent one, and the roster is as follows: W. H. Stark, Maurice Jenkins, L. M. Vincent, J. J. Flynn, Hazel Carleton, Freda Simmons, J. N. Montgomery, F. H. Sayles, Wallace Scott, W. A. Lewis, Daisy Carleton, and Eugenia Woodward.

CALIFORNIA.

SAN DIEGO—**GARRICK** (J. M. Dodge): American Musical Comedy co. in *A Night Off* 1-7 pleased good business. May Hobson 8, 9. American Musical Comedy co. 10-14 in *The Gay Mrs. Dollar*.—**ITEM**: William B. Gross: *Mando Alas*, and *The Angeles Symphony* Orchestra 4 delighted capacity house. Dr. Louis Wulmer in song recital 12.—**PICKWICK** (S. A. Palmer): Kendig Stock co. 6-10 in *The Bosom Friend* of Bowser pleased fair business. The policy of this house will change 7 to vaudeville furnished by the Orpheum Circuit, giving two performances each evening.—**ITEM**: Noddy Fagan, the newsboy wonder, will appear at the Queen 7-14, and will make addresses at a few of the schools during his stay here. It is the intention of Manager Donnellan to open the doors to all the newsboys of the city at a matinee, in order that Fagan can address them as a whole.

OAKLAND—**MACDONOUGH** (H. H. Campbell): Burton-Holmes Travelogues 5-8; subjects: "Java," "Japan," and "Paris"; fair attendance; lectures and pictures very interesting.—**ITEM**: The Thief 9-11. Grace George 19.—**ITEM**: **LIBERTY** (H. W. Bishop): Bishop's Players presented *Baffles* 2-8; fine production, to capacity houses; Sidney Ayres as the Crackerman gave clever performance. The Barrier 9-15.

FRESNO—**BARTON OPERA HOUSE** (R. G. Barton): Elks' Minstrels (local) April 28-29; big business. Damrosch's Orchestra 5. May Hobson 16.

COLORADO.

PUEBLO—**GRAND** (E. G. Middlekamp): Arlington Stock co. April 17-24, presented *The Devil*, *Lena Rivers* 24-27, *Widow Jones* 20, by J. J. McNally. *East Lynne* 27-1. A Runaway Tramp 1-8. Who's Baby Are You? 4-7; fair business.—**PANTAGES** (Harry Holmes): *Yandellie* and motion pictures 17-24; *Vina's Five Art Models* and six other features. *Poetfinger's Swedish Ladies* Quintette 24-1. A Bachelor's Club playing in *The Land of the Midnight Sun* 2-8. All good features and fair houses.—**ITEM**: The Minnequa will open in about two weeks.

CONNECTICUT.

HARTFORD—**PARSONS** (H. C. Parsons): The Hunter-Bradford Stock, sixth season, opened most auspiciously 9 with a record-breaking audience, the receipts being nearly \$100 more than any previous opening. The offering for the week was *Augustus Thomas' bright and tricky comedy*, Mrs. Ledington's Boots, and the performance was given with vim, dash and artistic finish by this remarkably well balanced co. The audiences were not slow to respond enthusiastically to all the points so well made. The production was most elaborate, the scenery and accessories were elegant and carried out to the smallest detail. All the old favorites were received with most cordial and prolonged welcome, and the new members felt assured that they had happily cast their lot. The season will last for ten weeks, with change of bill weekly. The co. is composed of Edwin Brandt, Frederick Strong, Burke Clarke, Eugene O'Brien, Walter Hitchcock, Ernest Stalwart, T. M. Hunter, Walter Dickinson, Arthur Hurley, Frances Gaunt, Helen Tracy, Louis Arnold, Stella Archer, and Margaret Greene. Edmund Elton, Clarence Handysides, and John Findlay will join later.—**ITEMS**: Charles Emerson Cook, who conducted the stock co. at the Hartford last season and also at the Court Square, Springfield, has relinquished his Spring and Summer lease of the latter, and Messrs. Hunt, Hough, and Stevenson, proprietors of the Hunter-Bradford, will install a stock co. there, to be run in conjunction with their enterprise here.—The Hartford, which has passed into the hands of Manna Poll, will continue as a vaudeville and picture house, and a stock co. will likely be installed at the Poll Theatre. The Seaside will continue as has been its policy since it opened several years ago to remain open the entire year. A. DUMONT.

BRIDGEPORT—**JACKSON'S** (Ira W. Jackson): The Circus Chap broke records for a week's business at popular prices 2-7, and turned people away the last two days. Rob-

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The Jolly Bachelors
WITH
Nora Bayes

ert M. Sperry's play was promptly offered a season's booking, and it is said a New York magnate offered to buy all Sperry's future work. Breezy and unctuous was *The Traveling Man* with Gertrude Coghlan and Frank McIntyre. Sarah McKellar and Arthur Shaw shared in the honors. Madame Fannie Reinhart in *My Wife's Friend* (Tiddish) 10. John Drew in *Inconstant George* 11. Vaudeville and pictures 12-14. On 15 opens the summer season of vaudeville and moving pictures 1-20.—**ITEM**: *POLLY* (Louis D. Garvey, regular): The summer stock season opens 18 with *Jim the Penman* by Alice Fleming and John Hale.

STAMFORD—**ALHAMBRA** (Kurnill Co.): The Franklin Players 9-14 in Mrs. Temple's Telegram made even a bigger hit than last week in *The Prince Chan*. This co. has certainly caught on "well here." Salomy Jane 16-21.—**ITEM**: George A. McDermott has been appointed resident manager of the Alhambra and, judging from the start he has made, the Alhambra will become more popular than ever. John Carney, formerly in the box-office, has resigned, but leaves Stamford with the best wishes of his many friends.

WATERBURY—**POLLY** (Harry Parsons): New York Grand Opera co. in *Carmen* and *Faust* 5, 6 to good business. John Drew and co. in *Inconstant George* 10; filled the house with a well pleased audience.—**JACQUES** (V. Whitaker): Poll's Stock co. opened their season in *The Wife* 6 before a large audience; John Lorenz and Edna Brothers in the leads.

NEW BRITAIN—**RUSSWIN LYCEUM** (T. J. Lynch): John Drew in *Inconstant George* 12 pleased good patronage; the star has the support of a very competent cast. The Black Parti 16. Billie Burke in *Mrs. Dot* June 9.

PUTNAM—**BRADLEY** (Kiehart Stineburg): Clara Turner Stock co. April 29, 30 pleased packed houses. The Country Minister (local talent) 6; fair production; small house.

BIJOU B'way & 20th St. Tel. 1280 Mad. Sq. Eves. 8:20. Mats. Wed. and Sat. 2:20

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THE CITY

SEVENTH MONTH

Clyde Fitch's Greatest Play

IDAHO.

BOISE CITY—**PINNEY** (Walter Mendenhall): The Red Mill 4 entombed production; big co.; chorus girls and costumes. S. & O. house; only thing lacking was that the little Dutch girls, in wooden shoes, did not do the old-fashioned German waltz. Dorothy Morton 16. Wine, Woman and Song 13, 18. St. Elmo 16.—**TURNER**: The New Magdalene 2-7; very good production; pleased good houses.—**POZ OAKS** and **LYRIC**: Continue to do usual good business.—**ITEM**: Your correspondent was agreeably surprised to meet his old friend, Manager Harry Emery, whose first visit to this city was in 1882 with Nellie Boid, playing at Good Templar Hall, a sluice box, 24 x 80. Many were married Katy Pitman, who was here for many seasons. Katy was last here in the old Lime Kiln. Home to see her again—Dolly Pringle arrived home 4. Time to see the Red Mill. She has toured Washington, Montana, and Idaho. From an upper box, looking down on that sea of faces, she said: "No use talking. Boise is the best business town for us all in the Northwest."—In the future John Cort will have the booking of the Pinney, and not fewer than 30 high-class attractions are promised for next season.

ELGIN—**OPERA HOUSE** (F. W. Jencks): Rosalind at Red Gate, by George Middleton, 4 first presentation; fair house, but the general opinion was the play would be a success. Cuba Niblo in the dual roles of Rosalind and Helen was charming and dainty, and displayed ability. John T. Nicholson gave a finished interpretation of the role of Larry Donovan. Ogden Wright was good in the comedy parts of Buttons, and John Adair as Aunt Pat disclosed a lovely stage personality. The play was mounted in a lavish manner. It is the type of play

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HENRY MILLER

ASSOCIATE PLAYERS

WITH

TYRONE POWER

IN

THE SERVANT

IN THE HOUSE

that has proved popular, being a companion to *The House of a Thousand Candles*, by the same author. *Polly of the Circus* 9; fine house much pleased. *Miss Nobody* from Starland 9. Just from its long run at the Princess, in Chicago, attracted and pleased capacity business. Leon Morris Society Circus and Vanderveen 11.

12.—**UNDER TENT**: Lewis Stock co. opened season here 9; tent well filled, notwithstanding so much opposition as well as inclement weather. A. J. Gibbons' *Chances* was the opening bill. Utah St. Elmo Buried Alive, Black Diamond Mine, and Boss of the Ranch for balance of week and Saturday. Mr. Lewis has a fifteen-piece band and twelve actors. Tent will seat about 2,800; nine complete sets of scenery are carried. He expects to visit Illinois towns for the next few weeks, and later on will go to the Pacific Coast. Eva Poole, Madeline Loma, Mollie Bennett, Earl Hawk, Whitney Holtman, and Jack Barton Jardine are in the cast. Mr. Lewis has things in fine shape and will no doubt make a good impression.

DELVIDERE—**DERTHICK'S** O. P. BREWA HOUSE (Loos, Dyring and Pierce): Brewster's Millions, by Grace Hayward Players. 4; good to large house. *Flower of the Ranch* date changed from 7 to 11. The Great Divide 19.—**ITEM**: The George Amusement co. will next season have on the road two co. of each of the following high-class plays, for which they have bought the Western rights. Paid in Full, Brewster's Millions, The Climax, Ishmael, St. Elmo.

MONMOUTH—**PATTER OPERA HOUSE** (J. B. Webster): *The Great Divide*, by Henry Miller, Players. 5; excellent co.; beautifully staged and acted; medium house. *The Great Nicola* and co. last of May.—**ITEM**: Nicola the magician, will start on 24 on a tour to the Orient. Nicola is a local man.

PHOENIX—**MAJESTIC** (Henry Sandmeyer, Jr., res. mgr.): *The Virginian* 5-1; pleased with business; co. fine. *Just a Woman's Way* 8-11; good drama; fair attendance. *The Great Divide* 12. *The Minstrel* 13, 14. *Der Freischütz* (German) 15. *Henrietta Crosman* in *Anti-Matrimonial* 17.

STREATOR—**PLUMB OPERA HOUSE** (J. E. Williams): *The Harvey Stock* co. 3-6. Because She Loved Him So and Held by the Es-

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the month, \$60 to \$80.

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empty; performances satisfactory and attendance good.

ROCKFORD.—**GRAND** (George C. Sackett): Polly of the Circus 4 delighted a crowded house. Grace Hayward co. 2-6, presented Merely Mary Ann to large business.

STERLING.—**ACADEMY** (W. F. Lipp): The Flower of the Ranch 2; fair business and satisfaction. Gay Morning Glories 3; good house.

INDIANA.

SOUTH BEND.—**OLIVER OPERA HOUSE** (Harry E. Sommer): The Girl of the Golden West 2; pleased fair house. The Third Degree 10.—**AUDITORIUM** (Harry E. Sommer): Sallie Fisher in The Goddess of Liberty April 28; splendid, to good business. Elsie Janis in The Fair-Go-Ed 4 met with a warm reception, as usual; big house. The Gay Hussars 7 delighted two large houses with its tuneful music, capable people and magnificent costumes; one of the very best musical productions seen here this season. Sophie Barnard, Florence Reid, and Lou Anger scored heavily. Minneapolis Symphony Orchestra 8. Edwin A. Belkin's Tiddish co. 11. A Summer season of vaudeville will open 16, with acts from the Orpheum circuit.—**INDIANA** (Thomas Mox): Indiana Theatre Stock co. in The Wife 1-7. The Lost Trail 8-14. Business fair.—ITEM: Harry G. Summers, of New York, lessee of the Oliver and Auditorium Theatres, was here 4.

FORT WAYNE.—**MAJESTIC** (Rice and Stair): Girl of the Golden West 4; good business. The Gay Hussars 6 pleased packed house. Electric Picnic Club (minstrel) 7, under direction of Charles H. Smith, assisted by Great Shooters; Electric Band pleased packed house. John O. Preston and players 8, to good business. The Servant in the House 13. Forty-five Minutes from Broadway 14 (benefit of Children's Play Ground Fund); chorus to be furnished by local talent. Henrietta Crossman in Anti-Matrimony 16-21.—**LYRIC**: This house, which was built several years ago by the Wagners, of Lafayette, Ind., for L. H. Balfe, with Fred Hartman acting manager, was sold to Frank E. Stouder, of the Temple, B. Barnett, and William Mahle.—ITEM: Mr. Hartman resigned and has gone to Chicago.

RICHMOND.—**GENNETT** (H. G. Sommer): Richmond Stock co. in When Love Was True 9, 10 pleased good business.—ITEM: The stock co. was forced to cancel their engagement for the balance of the week because of the illness of Dorothy Smith, who tripped and fell, spraining her ankle while making her last entrance of the 10th. She was hurried to her home in Fort Wayne, where her speedy recovery is hoped for by her many friends.

SHELBYVILLE.—**CITY OPERA HOUSE** (Colonel Henry Friday): The Whitney Musical Comedy co. played a return engagement week of April 25 and pleased good houses. The Burleigh Cash co. opened a week engagement 9 to 4; pleased house. Wolgast-Nelson pictures 18. On 30 Colonel Friday will inaugurate moving pictures and vaudeville for the Summer months.

MICHIGAN CITY.—**OPERA HOUSE** (Otto Dunler): Leon Morris Circus and Vandeville 9-15; fair business and nice entertainment. Goddess of Liberty 11. Jolly Girls Burlesquers 14. Polly of the Circus 15.

MUNCIE.—**OPERA HOUSE** (H. B. Wynn): Miss Patsy 4 played to good house; good performance. The Third Degree 14.—ITEM: This closer a successful season; house to remain dark until the middle of August.

EVANSVILLE.—**WELLS' BIJOU** (Charles H. Sweeton): The Cowboy and the Thief 8; matinee and night, to fair houses. Tempest and Sunshine 15.

IOWA.

WATERLOO.—**SYNDICATE** THEATRE (A. J. Bush): The Flirting Princess April 21 pleased capacity houses as sold out in one hour. The line also had full house; matinee was given to allow disappointed ticket purchasers an opportunity to see the performance. Don Philippine's Band 6-9 pleased poor business; good attraction. Miss Nobody from Starland 17.—**WATERLOO** (A. J. Bush): Richard and Pringle's Minstrels 9 played to good business, matinee and night. The Merry Widow 10.—ITEM: Erma Pritchard, of The Flirting Princess co., was delighted to meet a number of school friends here, who entertained her at dinner at the Ellis Hotel. Miss Pritchard has a beautiful soprano voice that gives promise of great future and will, in the Fall, begin a concert tour for herself.—Vera Michelena, who has the role of Kiki, the Martin princess, collapsed on the stage while singing. She was kissed in San Francisco. Harry Price was standing in the door way, his partner collapsed and struck a vampire posture over the prostrate form until the curtain was rung down, thus saving the situation; and was so neatly done that many in the audience thought it a part of the regular programme.

GEORGE

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PERRY.—**OPERA HOUSE** (A. W. Walton): Flora De Voss Stock opened a week's engagement 9 to a packed house.—ITEM: The Grand will undergo a complete change in interior decoration. New and additional house scenery and a new drop curtain have been purchased.—Mrs. H. M. Harvey, wife of the former manager, has left for an extended trip abroad.—A. S. Monroe, manager of the Lyric, will make some extensive improvements on exterior of his house.

CLINTON.—**THEATRE** (C. E. Dixon): Blanche Walsh and co. 3 in a fine production of The Test to very good business. Der Pechvogel 10; as played by the Milwaukee German Theatre co. highly pleased our German constituents. Miss Nobody from Starland 11; Princess Theatre co. of Chicago, with Olive Vall and Walter Jones and other talent, pleased a full house. Minneapolis Symphony Orchestra 12, 13 (May Musical Festival).

DUBUQUE.—**GRAND** (William L. Bradley): Don Philippine Band 3; excellent performance to light house. Blanche Walsh 4; good attraction and business. Richard and Pringle's Minstrels 5; good attendance. Robert Edeson 6 canceled. Willie Collier 9 delighted a good house. Der Pechvogel 11. Miss Nobody from Starland 12. Henrietta Crossman 13. Jacob P. Adler June 8. St. Elmo 11, 12.

FORT DODGE.—**ARMORY** (William P. Derner): A Scene at the Union Station 4, by home talent, under the direction of Mrs. Floyd Douglass, for the benefit of W. O. Dot, packed house. The Merry Widow 9, with George Darnardi as the Prince and Mabel Wilber the Widow, to packed house; excellent production. Richard and Pringle's Minstrels 10. Minneapolis Symphony Orchestra 15.

KANSAS.

TOPEKA.—**OPERA HOUSE** (Roy Crawford): William Collier 18. Margaret Anglin 30. Mrs. Fiske June 6.—**MAJESTIC** (J. F. Trout, acting mgr.): North Brothers Stock co. in Mrs. Jack 2-3, capacity. A Corner in Coffey 9-14.—ITEM: Harry Keenan opened with North Brothers Stock co. 9, and will play leads. Mr. Keenan was formerly with the Robert Mantell co. and recently with the Century Stock in Philadelphia.—The Kansas State Fair will be held Sept. 12-17; \$32,000 in cash premiums will be distributed. A new fireproof catwalk, in Spanish-Mission style, with stucco interior is to be built, lagoons and garden plots added and new drives built.—H. L. Cook is the newly elected secretary. He comes here from Lincoln, Neb., where he was for a number of years connected with the Board of Managers of the Nebraska State Fair. One hundred thousand dollars has been raised by popular subscription, and it is hoped to make the Topeka Fair one of the largest and best in the West.

MAINE.

BRUNSWICK.—**TOWN HALL** (H. J. Given): B. of R. T. Concert 7; excellent, to large house. Russell Comedy co. 9; poor co. and house. G. A. B. Memorial Lecture 30 (local).

BELFAST.—**OPERA HOUSE** (W. J. Clifford): Avis Paige in The Farmer's Daughter 12. Russell Comedy co. 15. William Lawrence in Uncle Dave Holcomb 17.

MARYLAND.

CUMBERLAND.—**MARYLAND** (W. L. McCray, res. mgr.): Vaudeville 9-14 pleased large business. Regular attractions will resume in August.—ITEM: The Spring Carnival, under the auspices of the Cumberland Concert Band and Hose co. of this city, is booked to appear 18-21.—Bids were opened May 9 for the erection of a modern ground floor playhouse to be erected by the Molineer Brothers, of Cumberland. The plans are on display and the house, when completed, will be one of the finest that can be found anywhere. The work is to be completed by Nov. 1.

ANNAPOLIS.—**COLONIAL** (Fred W. Falkner): Katherine Kavanaugh in The Wayfarers 13, 14.—ITEM: The Coborn Players will give an open-air performance on the campus of St. John's College 23.

MASSACHUSETTS.

WORCESTER.—**THEATRE** (J. F. Burke, res. mgr.): The Worcester Stock co. has won favor with the theatregoers of this city, the verdict being "heat over" when The College Widow was presented the week commencing 9 to packed houses. Edna Archer Crawford as Jane Witherspoon, the college widow, gave a fine portrayal of the role. This is the first week of Miss Crawford's engagement, and she is sure to become very popular here. Another newcomer is George Pearce, who was a favorite with the Malcolm Williams Stock co. two years ago. Mr. Pearce handled his part as Hiram Bolton very cleverly. John Webster as Billie Bolton and John Cumberland as "Stub" Talmadge were excellent. Others of note giving credit are William Foran as Matty McGowan, Marie Ryder as Bobbi Hicks, Grant Mitchell as Cuperkins and Ruth Chatterton as Flora 14; among the college waiters. Privately Morrison staged the piece in an exceptionally fine manner. Hiram Barrymore's success, Sunday, 16-21.—

POLL'S (J. C. Cridle, res. mgr.): Powell and Co. presented The Lion and the Mouse 9-14 in capacity houses. This play calls for some very strong work on the part of the principals, and the co. was capable of it. The part of John Burkett Ryder as played by Frank Thomas was splendid. The balance of the co. handled their parts well. Girls 16-21.—**FRANKLIN SQUARE** (Joseph A. Mack, res. mgr.): Moving pictures 9-14 to fair business. Wolgast pictures 16-18.

FALL RIVER.—ITEMS: Robert Onick arrived home 8.—George Sylvester, late of St. Elmo, has had several offers from stock managers, but will enjoy a rest of a few weeks.—The report that a stock co. will open at the Savoy in June cannot at this writing be confirmed; good business still rules at the Bijou, Premier, and Scene.—The New Star has again changed management.—A. L. Lazarus, who has been appointed resident manager of the Premier, has become very popular in town.—Phil Dilino has been added to the stage force at the Savoy.—S. R. O. is in the role at the Savoy, where Mandeville Sheedy and Cook are presenting excellent bills.—William Manning, treasurer of the Savoy, will enter a dental college this coming Fall.—Gilbert Fitzgerald was in town last week calling on friends.—Fred Butler, formerly of the Alice Nelson Opera co., sang at the Y. M. C. meeting 8. WILLIAM F. GEE.

NORTHAMPTON.—**ACADEMY** (B. L. Potter): Moving pictures 9-11 and 14, Iolanthe, by Lead a Hand Society, 12 (college benefit

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to largely college audience). Yale Freshmen Glee Club 13.—ITEMS: A novel concert of first-class music by a children's orchestra of fifty violins, under direction of Professor C. L. Carter, of Holyoke, and assisted by Francis Archambault, basso, of the Boston Grand Opera, and Lucie Geoffrion, soprano, was given in the auditorium of one of the local churches for the benefit of the Children's Playground Association 10.—The Coburn Players are to give two plays on Allen Field, Smith College, 30.

PITTSFIELD.—**COLONIAL** (James P. Sullivan): Henrietta Crossman in Sham 3 pleased good business. John Drew in Inconstant George 5; full house; fine acting; weak production.—ITEMS: It is estimated that \$10,000 will be spent on theatres in this city during the Summer.—New Sullivan Theatre about \$60,000; Empire, \$30,000; new Coney and Worrellon Theatres, \$30,000; this does not include the cost of the land.

LAWRENCE.—**OPERA HOUSE** (John B. Oldfield): George Primrose's Minstrels April 20; fair performance; good house. House dark 27; Low's pictures and vaudeville opened an indefinite engagement 9 to big business.—**COLONIAL** (John F. Adams): The Horse Dealer headed a good bill 9-14 to large houses.

MICHIGAN.

COLDWATER.—**TIBBITS OPERA HOUSE** (John T. Jackson): Powell and Co. presented The Yankee Doodle Boy, My Queen in Calico, The Snowy Girl, Cupid and the Carpenter, The Rajah of Songo, and The Morning After the Night Before; all to average good business, and is undoubtedly one of the best attractions appearing at popular prices. W. F. Mann offers Shadowed by Three 13. The Minister's Son is due 16 and St. Elmo comes 28.—**ELECTRIC THEATRE** BEAUTIFUL: Will be opened 23 by W. R. McPherson, of St. Paul, Minn.

GRAND RAPIDS.—**POWERS'** (Mrs. L. S.

Billman): Creator's Band 1 delighted good business matinee and evening. Elsie Janis in The Fair Queen 5 a decided hit with capacity house. The Minneapolis Symphony Orchestra gave two concerts 9, under the auspices of the St. Cecilia Society, greatly enjoyed by large houses. The Third Degree 13, 14. Marquette 28.—**MAJESTIC** (Orin Stair): Catherine Countiss Stock co. delighted good business in The Regeneration 1-7. The Girl with the Green Eyes 8-14. The Little Minister 15-21.

CADILLAC.—**THEATRE** (Tom Kress): The Servant in the House 6 pleased a fair business. The Sunny South co. 7; good; fair business. The Lion and the Mouse 11; exceptionally good co., to poor business. Grace Hayward's co. in St. Elmo 14-20 (except 18).—Orpheum Stock co. in Polly of the Circus 18.—ITEM: Ed Wolgast is expected to arrive home here this week.

ESCANABA.—**PETERSON'S OPERA HOUSE** (P. M. Peterson): The Traveling Salesman 4 pleased capacity. Blanche Walsh in The Test 12 pleased a large house; certainly a treat. U. T. C. (Al. W. Martin's) 11.—**BEN'S THEATRE** (Ben Saltzky): The J. H. Willard Stock opened 9 in An American Gentleman to capacity business.

BENTON HARBOR.—**BELL OPERA HOUSE** (J. A. Simon, res. mgr.): Minneapolis Symphony Orchestra 7 pleased capacity house; this being the musical delight of the season. May La Porte Stock co. 8 opened with the attraction of the business. Traveling Salesman 14. Polly of the Circus 15.

TRAVERSE CITY.—**GRAND** (George S. Challis): The Servant in the House 7; co. and offering best of season.—ITEM: Business is much improved here, which may be accounted for by the fact that higher class offerings have been booked than formerly.

AN ARBOR.—**WHITNEY** (A. C. Abbot): Elsie Janis 1; fine; two full houses. The Servant in the House 9 pleased good business. Henrietta Crossman 10 opened to big house.



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garet Anglin 19. The Third Degree 21. Billie Burke 22.

BATTLE CREEK.—POST (E. B. Smith): Shadowed by Three 6; fair houses; pleased. Raymond and Spoor co. in East Lynne 8-10. Girl from Tennessee 11, 12. Ten Nights in a Barroom 13, 14.

IRON MOUNTAIN.—BUNDLE OPERA HOUSE (A. J. Biddle): Monte Cristo 7 pleased small house. Martin's Uncle Tom's co. 10 satisfied large audience. The Girl That's All the Candy 15.

BIG RAPIDS.—COLONIAL (Bartlett Dow): The Servant in the House 5; excellent attraction and business. The Lion and the Mouse 7; well received by a large and very appreciative audience. Polly of the Circus 17. St. Elmo 20.

KALAMAZOO.—FULLER (W. J. Donnelly): The Third Degree 12. Margaret Anglin in The Awakening of Helena Richle 20. Billie Burke in Mrs. Dot 27.

SAULT STE. MARIE.—SOO OPERA HOUSE (H. P. Jordan): The Holy City 5 pleased small house. Fontana 8 failed to appear. St. Elmo 12. U. T. C. 13.

PORT HURON.—MAJESTIC (Sam Hartwell): Buster Brown 7; two performances; good business. Third Degree 20. Polly of the Circus 22. Our New Minister 23.

DOWAGIAC.—BECKWITH MEMORIAL (W. N. Sawyer): The Servant in the House 3 pleased fair house. Polly of the Circus 12.

MINNESOTA.

WINONA.—OPERA HOUSE (O. F. Burlingham): Milwaukee German Theatre co. presented Der Pechvogel 8 to a large and well pleased audience. The co. included Gustav Kleeman, Marie Lange, Karl Stielbauer, Louise Brueckner, Annie Foerster, Christopher Rub, Otto and James Boeckeler, and Mathilde Diers. Ma's New Husband 15.

HIBBING.—POWERS (H. De Chambeau): The Carl W. Cook Stock co. 2-8; good and business. The Sheriff 2. Rip Van Winkle 3. Behind the Scenes 4. The Tie That Binds 5. In Dixie Land 6. Ten Nights in the Barroom 7. The Pride of the Plains 8. Lyman H. Howe 16.—HEALEY'S (J. Barrichter): The Fisher Stock co. indefinite.

BRainerd.—PARK OPERA HOUSE (Frank G. Hall, res. mgr.): Tennyson's Princess (class play) and The Japanese Girl, by High School pupils 6; very good performance. to S. H. O.—GRAND (F. E. Low): Vaudeville 1-7 pleased good business.

DULUTH.—LYCEUM (C. A. Marshall): Local talent in A Day with a Traveling Man 7, under auspices of the U. C. T. John Forrell in grand concert 8 to well filled house; pleased. The Round Up 9-21 opened with full house; delighted audience.

PARIBAULT.—OPERA HOUSE (Kaiser and Dibble): The Girl That's All the Candy 7; good co.; fair business. Vaudeville on all open dates to fair business.—ITEM: Elliott L. Hathaway, with The Texas Ranger co., left here for Chicago 8 to rejoin the co.

AUSTIN.—GENE (W. J. Mahnke): Clevermeo Players 1-7 in repertoire drew light attendance; co. average. The Girl That's All the Candy 8 pleased good house.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley): The Merry Widow 1, 3; a perfect cast and production. George Damare, Oscar Pilman, Mel Wilbur, and Arthur Wooley appeared to special advantage, business excellent. William Collier in A Lucky Star 17.—LYCEUM (C. U. Philley): Nettie, the Newsgirl, 1-4; well presented; pleased fair business. Edmund Hayes in The Umpire 5-7 was a decided hit; the co. was good throughout, especially Marcelline De Montaigne; business good. Vernon and Hyatt co. 8-14.

MONTANA.

BUTTE.—BROADWAY (James K. Heslet): Otto Skinner in You, Humble Servant 11, 12. St. Elmo 15, 16. The Glimmerglass 15. Little Johnnie Jane 22. The Prince of Tonight 29, 30.—FAMILY (G. Newton Crawford): Stock in Uncle Tom's Cabin 8-14. Sapho 15-21.

NEBRASKA.

LINCOLN.—OLIVER (F. C. Zehrung): The Merry Widow 3, 4; excellent, to capacity houses. Winton Stock co. in The Adventures of Ursula 6-15. William Collier 14.—LYRIC (L. M. German): Salomy Jane 2-4; cleverly handled; houses good. Bruno of Harvard 9-14.—ORPHEUM (H. E. Billings): Damon-France co. and a good bill to good houses 2-7.—ITEM: H. E. Billings has received notice of his re-appointment as resident manager for the Orpheum next season.—Manager Gorman of the Lyric, has arranged with the Woodward Stock co. of Kansas City, so that members of the two cos. may be exchanged temporarily for particular roles.—Margaret Foley, the new character woman at the Lyric, did some remarkable work in Salomy Jane, playing the same part she held in the original production.—Manager Gorman, of the Lyric, after careful compilation of statistics, states that about twenty thousand people in this city attend one of the theatres at least once a week. This is about one-third the population. The box-office receipts for The Merry Widow at the Oliver were the largest of any attraction here this season. They played to three capacity houses.

FORREST W. TEBBETTS.

NEW HAMPSHIRE.

CLAREMONT.—OPERA HOUSE (H. T. Eaton): Phil Ott's Comedians 9, 10 in The Man and the Mummy and The Boston Belle; medium business; pleased audiences.

PORTSMOUTH.—THEATRE (F. W. Hartford): Vaudeville and pictures 9-14 to good business first half of week.

NEW JERSEY.

BURLINGTON.—AUDITORIUM (Charles M. Lanning): Vaudeville and pictures 7. The Imperial Minstrels 12; good house; well entertained. The Mocking Bird, by the Delano Choral Society, 16. Special vaudeville 19. Burnt Cork Minstrels (local) 20.—ITEMS: Samuel Coon, for some years past the treasurer of the Auditorium, has resigned to go into business for himself.—Rudy Heller, of Heller and Gladling, of the booking agency of Philadelphia, was in town last week.—Samuel Glasgow.

who managed the Auditorium shortly after its erection, is now engaged in a profitable business in New York city.—F. P. Richardson, the boy soprano, closed a successful engagement at the Majestic 7.—The Frank A. Robbins' Circus that exhibited here 5 drew heavily from the surrounding towns, while this city turned out its quota. Billing the tents to overflowing.—Harry Fels, of Philadelphia, whose spotlight solo has won for him rounds of applause at the Auditorium, concluded his engagement 7. At this engagement within a few months is a sufficient guarantee of the popularity of those Mexican Serenaders, the Ballo Brothers, in this city.—James W. Lansing, of Trenton, the popular owner of the Auditorium, who has been indisposed, was a visitor 7.—L. V. B. Phillips, a member of a Wilmington (Del.) theatre orchestra, is visiting his home town. On his return an all Summer engagement at one of the leading parks awaits him. J. WILL BURR.

TRENTON.—TAYLOR OPERA HOUSE: The Louis Leon Hall Stock co. opened a Summer season 7 with The Christian; well cast and finely mounted. Mr. Hall in the leading character of John Storm was well received and gave a most satisfactory performance. Catherine Tower, the leading woman, appeared as Glory Quayle, giving a most pleasing portrayal of that part. The other members acquitted themselves admirably in their several parts. The co. consists of Harold LaCosta, John Tanner, Gordon Mendelsohn, Grant Erving, Carroll Harrimore, Franklin Hill, P. Bowen, John H. Wilson, George Brown, Charles Marvin, James P. Breit, Breit Dyerberg, Margaret Lee, Marion Ruckert, Jane Fernley, Edith Mariner, and Josephine Fox. For the week of 18-21 When We Were Twenty-one. ALBERT C. D. WILSON.

RED BANK.—FRICK'S LYCEUM (Fred Frick): The Servant in the House 8 to good business; excellent performance. The Smart Set 7, with B. H. Dudley as the star, to S. H. O.; fine attraction. Vaudeville and pictures 18.

NEW YORK.

ALBANY.—HABMANUS BLEECKER HALL (J. Gilbert Gordon, res. mgr.): Albany Orchestra concert delighted a crowded house April 29; the merits of the programme offered surpassed any ever given by this talented organization of local musicians. The May Festival of the Albany Musical Association drew a large and representative audience 8. The advance and representative audiences 9-11. The advance and representative audiences 12-14. The advance and representative audiences 15-17. The Lyell Stock co. resumed their engagement 9-14, appearing in a capital production of The Beggarwoman, which attracted full capacity audiences the entire week. The College Widow 16-21.—PROCTOR'S (Howard Graham, res. mgr.): Having closed the regular season of high-class vaudeville, inaugurated the Summer season of moving pictures in conjunction with several good vaudeville numbers 9-14.—ITEM: The Rialto Bounders featuring Sam Howe, did big business April 28-30. A large chorus and excellent vaudeville acts rounded out a fine programme. Andy Lewis and the Mardi Gras Beauties, including Virginia Royden, who scored heavily, and the Marvelous Newcomers, won favor with packed houses 2-4. The Merry Whirl, with James C. Morton and Frank Moore, two excellent comedians, drew packed houses 5-7. The Behman Show, with its many old features and several new ones, fully sustained their popularity, playing to overfilling houses 9-11. George Armstrong was given an ovation. The Seven Beldoms presented one of the strongest acrobatic numbers ever seen here. The Courteous Sisters and Ellen Sheridan also won favor. The Star and Garter co. 12-14, which terminates the season.—OLD FIFTH AVENUE (H. L. Mendelsohn) Club with Paul Draper and Florence Austin as assisting artists 19.—ITEM: EMIL Dechesne (Emil Dechesne) Vaudeville and pictures 9-14; good, to big business.—ITEM: Thomas E. Roche, a former assistant treasurer of Harmanus Bleeker Hall, died at his home here last week; he was popular, courteous and had hosts of friends.—Henry A. Riley, a well-known Albany boy, is home after a prosperous season with Dave Marion's Dreamland Burlesques; he has signed with same co. for next season. G. W. HERRICK.

ELMIRA.—LYCEUM (Lee Norton, bus. mgr.): David Warfield in The Music Master 13, closing the season at this house.—ROBOK'S (Henry Taylor): Who Will Get It 12-14. Mathey Minstrels 23-28. Manhattan Opera co. 30-Sept. 10.—FEDERATION: Elmira Symphony Orchestra 5; large and delighted house. Ithaca Conservatory of Music concert 7; large and well pleased house.—ITEMS: The demand for seats for David Warfield's appearance at the Lyceum 15 was the greatest in the history of the house. The long line of buyers, many of whom had stood in their places all night, quickly filled every seat in the house, and the buyers that followed as many more were turned away disappointed. Manager Norton reluctantly returned a big batch of orders from out of the city.—Julian Anhalt, of this city, has assumed the management of the Jessie Bonstelle Stock co. Rochester, and the splendid business being done by that strong organization is evidence of his ability.—The corner stone of the magnificent Elks' home is to be laid 18 with appropriate ceremonies. Plans are already being made for a large fair when the building is ready for occupancy in the Fall.—Newton Beers, an old-time actor, delighted a large house 9 with a recital of Damon and Pythias.—Moses Reis, manager of the Lyceum Theatre, has been elected vice-president of the new National Theatre Owners Association.—Manager Henry Taylor is ranking among his co. for the open season.—Burke's prima donna: Jessie Ryan, continuing; Frank French, stage manager, and George Lyding, musical director.—The Rialto Theatre, a vaudeville and burlesque house of many years standing, was closed 7. It was part of a purchase recently made by the Mosart interests, which will erect the Hippodrome on its site. J. MAXWELL BEERS.

SYRACUSE.—WIETING (John L. Kerr): Billie Burke in Mrs. Dot 5; one of the best performances of the season to packed house. Rose Stahl returned in The Chorus Lady 6, 7, and drew good sized houses. Lillian Russell 13, 14. David Warfield 16, 17. Chauncey Olcott 15.—BASTABLE (S. Bastable): Bernard Daly in Sweet Janisfain's pictures. Rambles Through Ireland, to light business 8-11. Elliott Dexter in The Prince Chap 12-14. New York Star co. (Yiddish) 15.—ITEMS: The Wieling will put on stock 23; opening with Mrs. Temple's telegram. Adrienne Almire and John Mehan have been engaged for leads, and the support will

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E. A. BRIDGMAN.

ROCHESTER.—LYCEUM (M. E. Wolff): Billie Burke in Mrs. Dot was greeted by large and enthusiastic houses 6, 7; a large and well balanced co. contributed to a very successful production. Jacob Adler was seen here for one performance of Homeless 9; Mr. Adler and his co. gave a very polished performance, which was enjoyed by a large and appreciative audience. Charney Odeon in The Merchant Master 17, 18. David Warfield in The Merchant Master 19, 20.

COOK'S (P. G. Parry): The Cottager in the Air 9-14. Jessie Bonstelle as the Princess was charming. Julius Micker, Oscar Auer, Brandon Hurst, Mr. Battle, Alice Donovan, and Eleanor Lawson gave excellent interpretations throughout. A Woman's Way 16-21.—CORINTHIAN (H. G. Jacobs): Marathon Girls 9-14. The usual burlesques were given, with many striking and meritorious novelties added. A bill of attractive vaudeville was given between the regular acts. Golden Crook 16-21.—ITEMS: Vaughan Glaser has secured the Temple Theatre and will come here in July for a limited engagement in repertoire. Mr. Glaser has a large following in Rochester and will bring his own co., headed by Fay Courtney.—Richard Baker, formerly stage director for the Bert Lytell co. and who has been directing numerous local productions, has been engaged to stage the productions of Margaret Werner when she opens at the Lyceum for brief engagement this Summer.

EDWARD G. ZIMMER.

WATERFORD.—CITY OPERA HOUSE (W. Scott McInnes): Montana 18. A Coon's Management 21.—ITEMS: The May Festival of Music was held by the H. O. Orchestra, under direction of Harry C. Stowell. Orchestra unusually good; soloists excellent. Ruth Davis and Clinton Franklin proved themselves two clever children in a sketch entitled The Tattie Tale. Ruth Davis scored in "If I Should Tell You," and Clinton Franklin made good with "That Mendelssohn Tune." The Garland City Quartette rendered "The Dawn" and received encores. Whistling solos by William Clerno excellent, and "The Mocking Bird" was demanded for third recall. Harry Stowell, musical director, in a violin solo, rendered Selts' Concerto in E Minor with much feeling and expression. Attendance excellent.—It is rumored that a Summer stock is being organized for Orpheum.

GEORGE W. KEATING.

BINGHAMTON.—STONE OPERA HOUSE (O. S. Hathaway): Nancy Boyer co. in The Woman's Hour, The Belle of Richmond, Pais-Tempest and Sunshine, Polly Primrose 2-7; pleased good business. David Warfield in The Music Master 12. The Orpheus Choral Club, assisted by Charlotte Selts, in In the Land of Sunshine 19.—ITEMS: Manager Frank A. Keener of the Armory Theatre, has decided not to close the vaudeville season at the house 14, as had been announced. Under the new arrangements vaudeville will continue indefinitely.—A Summer stock co. will appear there later in the year, and will play an engagement of from eight to ten weeks. Manager Keener is now completing negotiations.

TROY.—PROCTOR'S GRISWOLD (Guy Graves): A good bill for week of 9-14, consisting of Madame Herman, Les Travers, James A. Welch, Burke and Finn, George Yeomans, Harry Jenkins, Rose, Lane and Walker, Lydia Powell, and the Harringtons, pleased the usual full houses.—HIPPODROME (P. F. Clancy): Vaudeville continues to draw good houses and give satisfaction.—RAND'S OPERA HOUSE: The Mortimer Snow Stock co. opened the Summer season 9-14 with The Climbers to big business. Girls 16-21.

ONEONTA.—THEATRE (H. M. Dunham): Vaudeville and moving pictures to crowded houses 5-12. This form of entertainment will continue to be the policy of the house through the Summer months.—ITEM: H. M. Dunham, of Middletown, N. Y., has succeeded Frank Foster as resident manager. Mr. Foster has returned to Oswego. Edward Daly, of Harrisburg, Pa., has accepted the position of treasurer.

PALMYRA.—OPERA HOUSE (H. L. Avery): Pictures and Charles Ruffey and Daniel Collins 7; packed house; very good bill. Pictures and Jean Pleau, singer and dancer, and Anna Davis, soloist, with pictures on life of Misses excellent programme; good business. Edward N. Hulme, Odeon, in The White Musical Comedy co. in Two Old Crooks, Atlantic City, and Sweet Sixteen 16-18. Pictures 21.

ROME.—LYRIC (Edward J. Gately): Four Musical Mabins, in high-class musical act; Nellie Lytt, comic; Dixon and Hanson, in Joining the Navy and Dances; and Hoffman, in comedy singing act 5-7. Hattie Delaro and co. in comedy sketch, Bargain Day; King Statue Dog; May Mitchell, singing and dancing comedienne, and Musical Taneane, in novelty musical act, 9-11; big business.

SARATOGA SPRINGS.—BROADWAY (John C. Graul): B. F. Beardley continued another week 5-11, to good attendance. St. Elmo 14. The Marriage of Kitty 19. Eagle's Minstrels 25. Henry's Minstrels June 11.—ITEM: Manager Graul has declared the open door at the Broadway to all worthy theatrical attractions.

BAY SHORE.—CARLETON OPERA HOUSE (Al. Trahern): Jessie Mae Hall in Thelma April 27; excellent co. and business; Miss Hall as Thelma won much applause; Augusta West did good work in Violet Vale; Julian Barton as Olof Gulman doing excellent work.—ITEM: Manager Trahern is organizing a Long Island Baseball League.

UTICA.—MAJESTIC (J. O. Brooks): John Drew and an excellent co. 2; business good. Majestic Stock co. 5-7; presented The Blue Mouse.—SHUBERT (W. D. Fitzgerald): Vaudeville 2-7, to crowded houses; Bill included Jessie Lasky's musical comedy, At the Country Club, which pleased.

SCHENECTADY.—VAN CULER (Charles McDonald): Helen Grayce and her stock co. indefinitely; playing to capacity.—MOHAWK (Charles Taylor): Jack Singer's Bohemian Show 1-11; good; business fair.—EMPIRE: Closed for the season.

HORNELL.—SHATTUCK OPERA HOUSE (Charles E. Smith): Gilmore Corbin, Four Musical Mabins and George Austin 9-11; big business; splendid moving pictures between acts, and Corbin and Musical Mabins pleased especially.

LOCKPORT.—HODGE OPERA HOUSE (C. W. Evans): Elliott Dexter in Prince Chap 11; excellent co.; small house. Alabama Minstrels 15. Chauncey Odeon 16.

NEWBURGH.—ACADEMY (Fred M. Taylor): Moving pictures 9-12 to crowded houses; pleasing performances. John Drew in Inconstant George 13.

JAMESTOWN.—SAMUEL'S OPERA HOUSE (J. J. Waters): Elks' Minstrels 5, 6; very good, to good business.

LYONS.—MEMORIAL (Burt G. Ohmann): John Burns pictures 13. Roosevelt's Trip Through Africa 16.

HERKIMER.—OPERA HOUSE (Ben Sherman): The County Fair (local benefit) 4; very good; S. R. O.

POUGHKEEPSIE.—COLLINGWOOD OPERA HOUSE (George W. Millard): John Drew 14.

NORTH CAROLINA.

ASHEVILLE.—OPERA HOUSE (S. A. Schloss): Paul Gilmore and matinee, good co. and business. Ben Great Players 6, and matinee; excellent co.; pleased two large houses. In the Bishop's Carriage 18.

GREENSBORO.—OPERA HOUSE (S. A. Schloss): The Three Twins 4; best attraction of season to S. R. O. The Ben Great Players 13 in the open at Peabody Park.

NORTH DAKOTA.

JAMESTOWN.—OPERA HOUSE (Morris Beck): She Stoops to Conquer, by senior class of High School, 6, pleased full house. Jameson College Orchestra concert 10.

WAHPETON.—OPERA HOUSE (Ed Terney): Courtenay Morgan in an Innocent Widow 14; good co., to a fair house.

OHIO.

URBANA.—CLIFFORD (Edward Clifford): Dark 9-14, except pictures on every Saturday night.—ITEM: Harry McDermott, head carpenter with the Mary Mannerling co., spent the week at his old home here, while the co. was laying off in Chicago. This was Harry's longest visit home since he left Urbana with The Lights o' London many years ago.

WILLIAM H. MCGOWN.

LIMA.—FAUBOT (L. H. Cunningham): The Girl of the Golden West 5 pleased fair house. Ladies' Minstrels 6 (local) drew large house and gave satisfaction.—ITEM: The Servant in the House 14.—ITEMS: Rev. Lloyd Morris, of the Congregational Church, advised all of the members of his church who could afford to do so to attend the performance of The Servant in the House, saying that he would preach a sermon on the play following its appearance here.—The Lima Choral Society will give their annual May Festival at Memorial Hall 19, and will be assisted by Chicago soloists.

MASILLON.—ARMORY THEATRE (G. C. Haasvastach): After being dark for almost three months The Girl of the Golden West 7 played to and pleased a big house. The performance closed the season.—GRAND (F. G. Smith): The popular little theatre still continues to draw and please by houses with vaudeville.—ITEM: In all probability this theatre will continue throughout the Summer.

ZANEVILLE.—WELLER OPERA HOUSE (Vincent Seavelle): With the appearance of McIndoe and Heath in In Hayti 6 the season comes to a close.—ITEM: Manager Seavelle reports a successful run of the best plays making one-night stands, and is confident of the outlook for next season.

ASHABULA.—LYCUM (S. F. Cook): The Prince Chap 10; satisfactory and business good. Local talent in Our Alma Mater 11. Murray and Mackey Stock co. opened 16 for Summer engagement.—ITEM: B. E. Cushing, the treasurer of this theatre, is ill.

MANSFIELD.—OPERA HOUSE (Albion and Darby): The Girl of the Golden West 6 pleased fair house. Lyman T. Howe 7 pleased fair business. The Servant in the House 19. Billie Burke in Mrs. Dot June 2, and The Third Degree to follow.

VAN WERT.—ORPHEUM (Homan and Armstrong): The new vaudeville house is drawing big. Acts supplied by Gus Sun Agency.—ITEM: Van Wert Lodge, B. P. O. E. No. 1197, will be instituted 27, with about fifty charter members.

SPRINGFIELD.—GRAND (Springfield Theatre Co.): Phil Maher Stock co. 2-7 closed their engagement in Barney Buff, Montans, New York. After Dark, and Born in the Blood to light patronage.

COSHOCOTON.—SIXTH STREET THEATRE (John Williams): Manhattan Stock co. 9-15. Culhane's Comedians 16-23; good business. High School class play June 9.

STEUBENVILLE.—GRAND (A. M. Morris): The Traveling Salesman pleased good business April 31.—ITEM: The Drummer Boy of Shiloh (local) 3-7.—ITEM: This closes the season here.

PORSCOMPTON.—GRAND (G. F. Higley): The Fighting Parson 7 failed to please small audience. Mikado 11, 12 (home talent, under the auspices of the Elks).

CIRCLEVILLE.—OPERA HOUSE (H. C. Gordon): Howe's pictures April 29 pleased a fair audience. Al. G. Field's Minstrels 30. One performance, to S. R. O.

DELPHOS.—SHEETHER'S OPERA HOUSE (P. H. Stump): Nelson-Wolcott pictures 4. The Minister's Son 4; co. good; business poor.

ALLIANCE.—COLUMBIA (J. Stanley Smith): Graustark 5 pleased capacity house. The Servant in the House 20.

ELYRIA.—THEATRE (H. A. Rykeman): What Happened to Jones (local) 20. The Third Degree 24.

FINDLAY.—MAJESTIC (G. L. Gilbert): The Third Degree 20.

OKLAHOMA.

SHAWNEE.—BECKER THEATRE (Jno. Franssen): Bianca Walsh in The Test April 19; excellent performance; good business. The White Squaw 26.

GUTHRIE.—OPERA HOUSE (J. M. Brooks): The White Squaw 6; excellent, to a good house; bad weather.

OREGON.

SALEM.—GRAND (John F. Conroy): May Musical Festival 3, 4 pleased fair business.

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large and appreciative audience; co. gave good satisfaction. The Chimes of Normandy 8, by home talent under the direction of W. A. Kilians, of this city, drew out a capacity house. Those to whom the principal roles were assigned acquitted themselves in the most creditable manner. Mrs. Paul Reiss as Serpentine and George Imrie as Gaspard are particularly worthy of mention. Julian Ims as Germaine, De Witt Reiss as Jean Grenicheux, and Arthur Schrant as the Bailli were exceptionally fine. Charles E. Huntington, of Chicago, played the leading character, that of Henri, Marquis de Cornerville, and also came in for his share of the honors. The Mimes Badky, Zechetsche, Wagner, and Hahn as the Village Maidens carried their parts well, and the work of the chorus could not have been better. The production was a grand success, and to W. A. Kilians and Mabel End great credit is due. The Third Degree 8 in S. H. O. gave excellent satisfaction. The Hunt-Griffith English Opera co. in Martha 15.

RACINE.—THEATRE (Daniel M. Nye): Knights of Columbus (local) 3 in A Night of Indifference. The Flower of the Ranch 8; nice co. and did good business matinee and evening. Franklin Stock co. opened a week's engagement 9 in repertoire, and have produced in Arizona, Marching Through Georgia, and A Man of Love, with good vaudeville between acts; co. competent and drawing good patronage. The Flirting Princess 14. The Great Divide 19. Henrietta Crosman 26.

JANESVILLE.—OPERA HOUSE (Peter L. Myers): Polly of the Circus 2. S. H. O. an excellent co.; very pretty and unique play. Ellery's Band 6, auspicious. Loyalty Order of Moose, played to big business; very fine performance. The Flower of the Ranch 9. The Flirting Princess 12. Miss Nobody from Starland 19. This production closes the season.

OSHKOSH.—OPERA HOUSE (J. E. Williams): Keith Stock co. 1-8. Play: My Jim, It's Never Too Late to Mend. A Romance of Coon Hollow. The Great Diamond Mystery. Why Jones Left Home? The Peddler, and Slaves of Passion; to good business. Blanche Walsh in The Test 9; house crowded. The Third Degree 10.

BAU CLAIRE.—OPERA HOUSE (G. D. Moon): The Dougherty Stock co. April 24-30 pleased fair houses. Play: The Colonel's Daughter. The Power of Gold, Our Gall, A Quaker Tragedy, La Belle Marie, Faust, Two Married Men. Morgan Stock co. 10-16.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson): Polly of the Circus 3 pleased good house. The Ellery Band 6 to good business. The Lyman Twins 7 pleased good houses in The Prize Winners. The Flower of the Ranch 10.

PORTAGE.—OPERA HOUSE (A. H. Carnegie): Isle of Spice 2; excellent co.; capacity house. Lyman Twins 9; good co.; fair business. The Girl that's All the Candy 14. Ma's New Husband 18.

WAUSAU.—OPERA HOUSE (C. S. Cone): Third Degree 4; excellent co.; good business. Hunt-Griffith English Opera co. 11. Lyman Twins in The Prize Winners 13.

MARSHFIELD.—OPERA HOUSE (J. P. Adler): Dougherty Stock co. 2-7; capacity business all week; fine co. Lyman Twins 12.

WYOMING.

LARAMIE.—OPERA HOUSE (H. E. Root): Curtiss Comedy co. 2-7 in Ten Nights in a Barroom, Mable Heath, and The Bell; excellent co., to S. H. O. entire week. The co. opens their seventh week in The Crimes of a Great City 9.—ITEM: Flossie Shumway, of San Francisco, Barney Steele, scenic artist of Kansas City, and Newton and Alton, of Dallas, Tex., joined the above co. 6.

CHEYENNE.—CAPITOL AVENUE THEATRE (Edward F. Shable): Maud Adams in What Every Woman Knows 3; excellent, to S. H. O. William Collier 31.

CANADA.

ST. JOHN, N. B.—OPERA HOUSE (H. J. Anderson): Kirk Brown closed a week of good business with The Man who Dared 7, and opened his second week 8 with The Sims, which, with Brown of Harvard, Under the Red Roof, and The Wife, will be the offering for the first half of the week. The Pool 16.

BELLEVILLE, ONT.—GRIFFIN FAMILY THEATRE (E. C. McArthur, res. mgr.): Girl from Hector's 9; business fair; co. good. Buster Brown 20.—ITEM: The Griffin Amusement Co. of Toronto, have taken over the Carmen Opera House, changing name as above. Running vaudeville and moving pictures, also continuing to run regular attractions.

WOODSTOCK, ONT.—OPERA HOUSE (W. H. Wilson): Al. Wilson in Met in Ireland 4; good performance in rather light house. Buster Brown 10 closed local house for season, pleasing good house. Moving pictures for season and vaudeville will be continued, doing good business.

BRANTFORD, ONT.—OPERA HOUSE (F. G. Johnson): Al. H. Wilson 4; poor business. The Girl from Hector's 6; house light. Chancery Office 10 pleased a fair house with a well balanced co. Buster Brown 16.

PETROLIA, ONT.—UNDER CANVAS: Pony and Don Show 11 pleased capacity at two performances; a clean and refined entertainment.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

ADAMS, MAUDE (Charles Frohman, mgr.): San Francisco, Cal., 16-28. ALMA, WO WOHNST DU (Co. A: Adolf Phil, mgr.): Brooklyn, N. Y., 16-21. ALMA, WO WOHNST DU (Co. B: Adolf Phil, mgr.): Cleveland, O., 16-21. ANGLIN, MARGARET (Louis Nethersole, mgr.): Detroit, Mich., 16-18. Ann Arbor 19. Kalamazoo 20. Grand Rapids 21. Kansas City, Mo. 25-28. ARISS, GEORGE: Chicago, Ill., 9-21. BARRYMORE, ETHEL (Charles Frohman, mgr.): Boston, Mass., 9-21. BROWN, KIRK (J. T. Macauley, mgr.): Halifax, N. S., 16-28. BURKE, BILLIE (Charles Frohman, mgr.): Buffalo, N. Y., 16-21. CASTE (Charles Frohman, mgr.): New York city 25-June 4.

ELOCUTION, ACTING, ETC.

CITY, THE (The Shuberts, mgrs.): New York city Dec. 21—Indefinite. CLIMAX, THE (Joseph Weber, mgr.): New York city—Indefinite. COLLIER, WILLIAM (Charles Frohman, mgr.): St. Joseph Mo., 19-21. CROSSMAN, HENRIETTA (Maurice Campbell, mgr.): Cedar Rapids, Ia., 20. Dubuque 21. DALY, BERNARD (A. E. Caldwell, mgr.): Brooklyn, N. Y., 16-21. DODGE, SANFORD (B. S. Ford, mgr.): Heford, Tex., 18, 19. Clovis, N. M., 20, 21. EAST LYNNE (Jos. King, mgr.): Jersey City, N. J., 16-21. EDSON, ROBERT (Henry B. Harris, mgr.): Boston, Mass., 10—Indefinite. ELI AND JANE (Harry Green, mgr.): Black River Falls, Wis., 19. Neillsville 20. March 21, Stanley 24. Withers 25. Hill Lake 26. Prentiss 27.

FISKE, MRS. (Harrison Grey Fiske, mgr.): Cincinnati, O., 16-21.

FOLK, THE (Lester A. Davis, prop.): C. H. Knapp, mgr.): Calais, Me., 17. Wachusett 18. N. Sullivan 19. Bar Harbor 20. Belfast 23. Stonington 24. Vinal Haven 25. Camden 26. Bucksport 27. Old Town 28. Waterville 30.

FORTUNE HUNTER (Cohan and Harris, mgrs.): New York city Sept. 4—Indefinite.

FORTUNE HUNTER (Cohan and Harris, mgrs.): Chicago, Ill., Dec. 26—Indefinite.

GEORGE, GRACE (Wm. A. Brady, mgr.): Oakland, Cal., 19-21.

GRAUSTARK (Central): Mahanoy City, Pa., 17. Lansford 18. Easton 19.

GREAT PLAYERS (Ben Greet, mgr.): Washington, D. C., 16-21.

HODGE, WILLIAM (Liebler and Co., mgrs.): Boston, Mass., 10—Indefinite.

IN THE BISHOP'S CARRIAGE (Baker and Castle, mgrs.): Spartanburg, S. C., 17. Asheville, N. C., 18. Winston-Salem 19. Greensboro 20. Danville, Va., 21. Washington, D. C., 25-28.

IN WYOMING (H. B. Pierce, mgr.): Duluth, Minn., 9—Indefinite.

IS MATRIMONY A FAILURE? (David Belasco, mgr.): Chicago, Ill., May 9—Indefinite.

JIM THE PENMAN (Wm. A. Brady, mgr.): New York city May 10—Indefinite.

LADY FROM JACK'S (Thomas W. Eiley, mgr.): Philadelphia, Pa., 28-May 21.

LULU'S HUSBANDS (The Shuberts, mgrs.): New York city 11—Indefinite.

MADAME X (Henry W. Savage, mgr.): New York city Feb. 2-May 21.

MANNERING, MARY (The Shuberts, mgrs.): Chicago, Ill., 21.

MATTELL, ROBERT (Wm. A. Brady, mgr.): Minneapolis, Minn., 16-18. St. Paul 19-21.

MILLER, HENRY (Klaw and Erlanger, mgrs.): New York city May 9—Indefinite.

NAZIMOVKA, MADAME (The Shuberts, mgrs.): New York city 18—Indefinite.

NORRIS, WILLIAM (A. G. Delamater, mgr.): Chicago, Ill., March 26—Indefinite.

OLICHT, CHAUNCEY (Augustus Pitot, mgr.): Rochester, N. Y., 17, 18. Syracuse 19. Utica 20. Albany 21. New York city 23-28.

PERKINS, CHIC (Frank G. King, mgr.): Bedford, S. D., 16, 17. Carthage 18. Iroquois 19. Lake Preston 20. Ramona 21. Madison 23, 24. Marshall, Minn., 25. Montevideo 26, 27. Willmar 28.

POLLY OF THE CIRCUS (Frederic Thompson, mgr.): Big Rapids, Mich., 17. Cadillac 18. Traverse City 19. Manistique 20. Saginaw 21. Port Huron 22.

PRINCE OF LIARS (Hill and Mackay, mgrs.): Port Arthur, Can., 17. Port William 18. Klondike 19. Kenora 21. Winnipeg, Can., 23-25. Portage la Prairie 26. Brandon 27. Yorkton 28.

QUALITY OF MERCY (Ewen, Mich., 17. Hayward, Wis., 18. Barron 19. Bloomer 20. Ladysmith 21.

ROBISON, MAY (L. S. Sire, mgr.): Ogden, U. S., 23, 24. Salt Lake City 26-28.

ROSALIND AT RED GATE (Gaskell-McVitty, Carpenter Co., mgrs.): Springfield, Ill., 15-18. Peoria 19-21.

ROYAL SLAVE (George H. Bubb, mgr.): Regina, Sask., 16, 17. Moose Jaw 18. Milestone 19. Weyburn 20. Estevan 21. Bowbells, N. D., 22. Kenmare 24. Minot 25. Rugby 26. Cando 27. Devils Lake 28.

RUTSELL, LILLIAN (Joseph Brooks, mgr.): Ottawa, Ont., 17. Kingston 18. London 19. Hamilton 20, 21.

SCOTT, CYRIL (The Shuberts, mgrs.): New York city Dec. 6—Indefinite.

SEVEN DAYS (Wagnleitner and Kenner, mgrs.): New York city Nov. 10—Indefinite.

SKINNER, OTIS (Chas. Frohman, mgr.): St. Paul, Minn., 16-18. Minneapolis 19-21.

SOTHERN, E. H. AND JULIA MARLOWE (The Shuberts, mgrs.): St. Louis, Mo., 16-21.

SPENDTHRIFT (Frederic Thompson, mgr.): New York city April 11—Indefinite.

SPITFIRE (Daniel Frohman, mgr.): New York city April 23—Indefinite.

ST. ELMO (Chas. A. Leach, mgr.): Anaconda, Mont., 17. Great Falls 18. Helena 19. Missoula 20. Wallace, Ida., 21.

ST. ELMO (Frederic Belasco, prop.): H. B. Potter, mgr. 19. Spokane, Ida., 19. Logan, U. S., 20. Salt Lake City 22-28.

ST. ELMO (Lee Minas, mgr.): Brainerd, Minn., 17. Monroe 18. Fullerton 20. Cedar Rapids 21.

STAHL, ROSE (Henry B. Harris, mgr.): New York city 16-June 4.

STARR, FRANCES (David Belasco, mgr.): New York city 16-21.

STRONG, ELWIN (Jas. A. McGuire, mgr.): Meadow Grove, N. J., 17. Tilden 18.

SUNNY SOUTH (J. C. Rockwell, mgr.): West Branch, Mich., 17. Rockwell 18. Alpine 19. Onaway 20. Cheboygan 21.

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TESTIMONIALS.
(Letter from Mr. Daniel Frohman.)

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I have read "The Power of Speech" with much interest. It is a work that would prove of value to most of our actors, especially among the large numbers of new recruits that are being drafted for the professional stage. Yours very truly, DANIEL FROHMAN.

(Letter from Mr. Kyrie Belwell.)

Dear Mr. Lawrence:
Thank you very much for your book, which it would be well for every actor to study. The slipshod way the King's English is spoken to-day makes one tremble for the future of a language that, when properly treated, I personally think unequalled in the world. Yours truly, KYRLE BELWELL.

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UNCLE TOM'S CABIN (Al. W. Martin's): Wm. Kibbie, mgr.; Pittsburgh, Pa., 16-21.
 Lorain, O., 23. Monroe, Mich., 24. Sarnia, Ont., 26. Stratford 26. Petersboro 27. Kingsbury.
UNCLE TOM'S CABIN (Harrington's): Terre Haute, Ind., 17. Brazil 18. Saline City 19. Clay City 20. Worthington 21. Elliston 23. New Berry 24. Elmore 25. Washington 26. Petersboro 27. Oakland City 28. Turnsville 29.
WALSH, BLANCHE (Al. H. Woods, mgr.): Pittsburgh, Pa., 16-21.
WARD COMEDY (Hugh J. Ward, mgr.): Melbourne, Victoria, May 1-28.
WARFIELD, DAVID (David Belasco, mgr.): Syracuse, N. Y., 17. Auburn 18. Rochester 19-21. Brooklyn 22-28. New York city 30-June 4.
WARNER, H. B. (Lieber and Co., mgrs.): New York city Jan. 21—indefinite.
WHITE SQUAW (Denver, Colo., 15-21. Victor 22. Colorado Springs 23. Pueblo 24. Carson City 25. Glenwood Springs 26. Grand Junction 27. Pueblo, U. S. 28.
WILSON, FRANCIS (Charles Frohman, mgr.): New York city—indefinite.

STOCK COMPANIES.

ACADEMY OF MUSIC (Klimt and Gazzola, mgrs.): Chicago, Ill., July 25—indefinite.
ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal., Aug. 23—indefinite.
ALJAHARA STOCK (Houston, Tex.): indefinite.
AMERICAN COMEDY CO. (J. L. Rubenstein, mgr.): San Diego, Cal.—indefinite.
ARLINE BENTON (George R. Benton, mgr.): Indianapolis, Ind.—indefinite.
ATHON (Portland, Ore.): indefinite.
ATLANTIC THEATRE STOCK (Acme Amusement Co., mgrs.): Lincoln, Neb.—indefinite.
AVENUE THEATRE (Conness, Edwards and Roth, mgrs.): Wilmington, Del., Aug. 23—indefinite.
BAYONNE (E. F. Bostwick, mgr.): Bayonne, N. J., Dec. 6—indefinite.
BECK THEATRE (S. H. Friedlander, mgr.): Bellingham, Wash., Dec. 6—indefinite.
BELANCO AND STONE (Belasco and Stone, mgrs.): Los Angeles, Cal.—indefinite.
BELIEF (E. A. Schiller, mgr.): Savannah, Ga.—indefinite.
BELIEF (David R. Buffington, mgr.): Pawtucket, R. I., Nov. 8—indefinite.
BELIEF THEATRE (Corse Parton, mgr.): Brooklyn, N. Y., Oct. 18—indefinite.
BISHOP'S PLAYERS (H. W. Bishop, mgr.): Oakland, Cal.—indefinite.
BLAIR, EUGENIE (Philadelphia, Pa., March 28—indefinite.
BLANDEN CO. (Stuart Lithgow, mgr.): Louisville, Ky.—indefinite.
BONSTELLIE, JESSIE (Rochester, N. Y., 2-14.
BROADWAY STOCK (Oakland, Cal.—indefinite.
BUNTING, EMMA (Schenectady, N. Y., Jan. 19—indefinite.
BURBANK (Oliver Morosco, mgr.): Los Angeles, Cal.—indefinite.
CALIFORNIA STOCK (Walter Smith, mgr.): Sacramento, Cal.—indefinite.
COLUMBIA STOCK (Anthony E. Wills, mgr.): May 10—indefinite.
COLONIAL THEATRE (J. M. Howell, mgr.): Columbus, O.—indefinite.
CORNELL, HARRY (G. N. Crawford, mgr.): Battle, Mich., Sept. 29—indefinite.
COUNTIES, CATHERINE (Grand Rapids, Mich., April 10—indefinite.
CRAIG (John Craig, mgr.): Boston, Mass., Aug. 30—indefinite.
CLEMENT (Percy Williams, mgr.): Brooklyn, N. Y., Sept. 4-May 14.
CRITERION THEATRE (Klimt and Gazzola, mgrs.): Chicago, Ill., Dec. 19—indefinite.
DAVIS (Harry Davis, mgr.): Pittsburgh, Pa., Sept. 20—indefinite.
FOREPAUGH (George Fish, mgr.): Cincinnati, O.—indefinite.
FRIEND PLAYERS (Milwaukee, Wis., Aug. 22—indefinite.
GERMAN (W. Wels, mgr.): St. Louis, Mo., Sept. 1—indefinite.
GERMAN (M. Schmidt, mgr.): Cincinnati, O.—indefinite.
GERMAN THEATRE (Max Hanisch, mgr.): Philadelphia, Pa., Sept. 18—indefinite.
GLASER, VAUGHN (Detroit, Mich.—indefinite.
GLASS, JOSEPH D. (Joseph D. Glass, mgr.): Jacksonville, Fla., Dec. 10—indefinite.
GREEN, J. WILLIAM (Green, mgr.): St. Joseph, Mo., Dec. 8—indefinite.
HALL'S ASSOCIATE PLAYERS (E. J. Hall, mgr.): Grand Rapids, Mich., 10—indefinite.
HALL'S ASSOCIATE PLAYERS (Eugene J. Hall, mgr.): Wheeling, W. Va.—indefinite.
HAYWARD, GRACE (Rockford, Ill.—indefinite.
HUMMELINER'S YANKEE DOODLE STOCK (V. Haleian, mgr.): Superior, Wis.—indefinite.
HILLMAN'S IDEAL STOCK (F. P. Hillman, mgr.): Omaha, Neb.—indefinite.
HODDEN (H. M. Hodden, mgr.): Cincinnati, O.—indefinite.
HOLLAND MILDRETT (E. C. White, mgr.): Rochester, N. Y., April 11—indefinite.
HUNTINGTON, WRIGHT (Wright Huntington, mgr.): Terre Haute, Ind., Sept. 26—indefinite.
HUTCHINSON, LOUISE (Jack Hutchinson, mgr.): Springfield, Mo.—indefinite.
IMPERIAL PLAYERS: St. Louis, Mo., Oct. 17—indefinite.
INDIANA (South Bend, Ind.—indefinite.
IRVING PLACE (Burgarith and Stein, mgrs.): New York city Oct. 4—indefinite.
KEENE, LOURINE, AND ASSOCIATE PLAYERS (St. Louis, Mo.): indefinite.
KEITH (James E. Moore, mgr.): Portland, Me., April 10—indefinite.
KENDIG STOCK: San Diego, Cal., March 20—indefinite.
LAWRENCE (D. S. Lawrence, mgr.): Spokane, Wash., Sept. 5—indefinite.
LOCH STOCK (Salt Lake City, U.—indefinite.
LYCUM (Tucker, mgr.): indefinite.
LYELL, BERT (Albany, N. Y.—indefinite.
MACK, LEONE (Salt Lake City, U.—indefinite.
MAJESTIC STOCK (Utica, N. Y., 11—indefinite.
MANHATTAN (Jack Parsons, mgr.): Del Norte, O.—indefinite.

MARTIN (Geo. E. Cochran, mgr.): Kansas City, Mo.—indefinite.
NEALAND STOCK (W. D. Nealand, mgr.): Cohoes, N. Y.—indefinite.
NICKERSON (Dan Moines, Ia.—indefinite.
NOEL, H. VANCE V. ASSOCIATE PLAYERS: Denver, Colo., April 10—indefinite.
NORTH BROTHERS (A. S. Lewis, mgr.): El Paso, Tex.—indefinite.
NORTH BROTHERS (Sport North, mgr.): Topeka, Kan.—indefinite.
OPERA HOUSE (H. J. Anderson, mgr.): St. John, N. B., Jan. 3—indefinite.
OPHEUM PLAYERS (E. A. Schiller, mgr.): Jacksonville, Fla.—indefinite.
PARK OPERA HOUSE (John L. Gilson, mgr.): Erie, Pa., Jan. 3—indefinite.
PACIFIC (E. S. Lawrence, mgr.): Toledo, O., Nov. 21—indefinite.
PAYTON (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 16—indefinite.
PEOPLES THEATRE: Chicago, Ill.—indefinite.
PLAYER PLAYERS (Tampa, Fla.—indefinite.
PLAYERS STOCK (S. Z. Poll, mgr.): Worcester, Mass.—indefinite.
POLI STOCK (S. Z. Poll, mgr.): Springfield, Mass.—indefinite.
POLI STOCK (S. Z. Poll, mgr.): Wilkes-Barre, Pa., 9—indefinite.
POYNTER, BEULAH (Harry J. Jackson, mgr.): St. Louis, Mo., April 24—indefinite.
PRESTON-BRICKERT: Ft. Wayne, Ind., Dec. 22—indefinite.
PRINCESS: Montreal, P. Q.—indefinite.
PRINCESS (Frederick Sullivan, mgr.): Des Moines, Ia., Nov. 1—indefinite.
ROSE STOCK: Seranton, Pa., May 2—indefinite.
SAVOY THEATRE: Atlantic City, N. J.—indefinite.
SCHILLER PLAYERS: Norfolk, Va.—indefinite.
SCHILLER THEATRE (Rockford, Ill.—indefinite.
SHIRLEY, JESSIE (Spokane, Wash.—indefinite.
SINGIN' MORMON (Wilkes-Barre, Pa., Jan. 17—indefinite.
TREADWELL-WHITNEY: Lansing, Mich.—indefinite.
TURNER STOCK (George L. West, mgr.): Boise, Ida.—indefinite.
VAN DYKE AND EATON (F. Mack, mgr.): Bay City, Mich., April 4—indefinite.
VAN DYKE STOCK: Denver, Colo.—indefinite.
VICTORIA THEATRE: Lafayette, Ind.—indefinite.
WHYTE DRAMATIC (Cas. P. Whyte, mgr.): Pittsburgh, Kan., Jan. 23—indefinite.
WILLIAMS AND STEVENS: Atlanta, Ga.—indefinite.
WOODWARD (O. D. Woodward, mgr.): Kansas City, Mo.—indefinite.
WORCESTER THEATRE STOCK (J. G. Pease, mgr.): Worcester, Mass., May 2—indefinite.
YANKEE DOODLE (Himmelein's): Superior, Wis., Nov. 22—indefinite.
YIDDISH (M. Thomashevsky, mgr.): Philadelphia, Pa., Sept. 29—indefinite.

TRAVELING STOCK COMPANIES.

CHICAGO STOCK (Cas. H. RossKam, mgr.): Sidney, Nova Scotia, 16-30.
COOK STOCK (Wm. Cook, mgr.): Jackson, Mich., 9-21.
CUTTER STOCK (Wallace R. Cutter, mgr.): Sidney, O., May 6-June 4.
DE LACY, LIGH (Monte Thompson, mgr.): Taunton, Mass., May 1-29.
EMPIRE STOCK (Empire Amusement Co., mgrs.): Tilton, N. H., 18-18. Laconia 19-21.
EMPIRE THEATRE (C. Rickman, Condell and Tavel, mgrs.): Jacksonville, Ill., 15-20.
HALL STOCK (Weyauwauke, Wis., 16-21. Waukesha, 22-25.
HERALD SQUARE STOCK (Bob Sheridan, mgr.): Richmond, Ill., 15-18.
HICKMAN-BESSEY STOCK (Harry G. Libon, mgr.): Muskogee, Okla., 8-21. Ft. Smith, Ark., 22-June 4.
KEITH STOCK (Cato S. Keith, mgr.): Fond du Lac, Wis., 16-21.
KLARK, GLADYS (J. E. Balfour, mgr.): Centreville, N. B., 16-18. Presque Isle, Me., 19-21.
LATIMORE-LEIGH STOCK (Western: Bert Leigh, mgr.): Tulsa, Okla., 16-21. Saugus 22-25.
LEWIS STOCK (W. H. Lewis, mgr.): Salem, 16-21. Mt. Vernon 23-28.
MAHER, PHIL (Leslie F. Smith, mgr.): Ashland, O., 16-21. Mansfield 23-28.
MANHATTAN STOCK (Walcott Russell, mgr.): Elwood, Ind., 16-21. Muncie 23-28.
MARKS, TOM STOCK: Sault Ste. Marie, Mich., 16-21.
MAY-FREDRICK STOCK (Empire Amusement Co., mgrs.): Hooch Falls, N. Y., 16-18. Cambridge, 19-21.
MOREY STOCK: Ft. Smith, Ark., 8-21.
NEW THEATRE CO. (Pittsburgh, Pa., 16-21. Chicago, Ill., 23-June 4.
PAYTON (E. S. Lawrence, mgr.): Baltimore, Md., May 16—indefinite.
PRICE'S POPULAR PLAYERS (John R. Price, mgr.): Cambridge, N. Y., 19-21. Salem 23-25. Ft. Edward 26-28.
PRICE'S THEATRE CO. (Harry Rohns, mgr.): Newton, Kas., 9-28.
TEMPEST STOCK (Pawtucket, Pa., 16-21.
WHITESIDE-STRAUSS (Clarendon, N. H., 16-21.

OPERA AND MUSICAL COMEDY.

ABARBARELLI, LINA (A. H. Woods and George W. Lederer, mgrs.): Chicago, Ill., April 10—indefinite.
ABORN ENGLISH GRAND OPERA (Milton and Sargent Aborn, mgrs.): Chicago, Ill., May 8—indefinite.
ABORN ENGLISH OPERA (Milton and Sargent Aborn, mgrs.): Boston, Mass., April 11—indefinite.
ABORN GRAND OPERA (Milton and Sargent Aborn, mgrs.): Baltimore, Md., May 9—indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 25—indefinite.
ABORN GRAND OPERA CO. (Milton and Sargent Aborn, mgrs.): Newark, N. J., April 25-June 4.
ACADIANS, THE (Charles Frohman, mgr.): New York city Jan. 17—indefinite.
CAMERON, GRACE (G. H. Kerr, mgr.): Cal-
 ifornia, 9—indefinite.

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